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Church Music

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LITURGICAL NOTES.

Christmas Day.

ON this great day the Church is not satisfied with offering the holy Mass once only. Jesus, the Son of God, was begotten before all ages in the bosom of His eternal Father; He was born on earth of a human virgin mother; each Christmas night He is born again by grace in our hearts, as He was on that first night in the hearts of the shepherds. To honor this triple birth, the holy Church makes a triple oblation of the eucharistic Sacrifice.

THE MIDNIGHT MASS.

"While all things," says the Wise Man, "were in quiet silence, and the night was in the midst of her course, Thy almighty Word (O God!) leaped down from heaven from Thy royal throne." This first Mass, then, in the still midnight, celebrates the temporal birth of our Saviour in the stable at Bethlehem. The Gospel, in language of sublime simplicity, relates the well-known story, how a youthful maiden brought forth her first-born Son, wrapped Him in swaddling clothes, and laid Him in a manger, and all with the most perfect peace. Yet—never for one moment can we forget it—this helpless Infant is the Son of God: and therefore, when the last strains of the night Office have died away, and the sacred ministers in solemn procession have reached the foot of the altar, the choir bursts forth with this majestic chant: "The Lord hath said to Me, Thou art My Son." The nations may rage, and devise vain things, and rebel against the yoke of the Lord: but this new-born Babe will rule them with a rod of iron, as the same Psalm declares.

Introit.

Dóminus dixit ad me:	The Lord hath said to me:
Filius meus es tu, ego hódie génui te.	Thou art My Son, this day have I begotten Thee.
Ps. Quare fremuérunt gentes, et pópuli meditáti sunt inánia?	*Ps.* Why have the Gentiles raged, and the people devised vain things?

The Gradual is taken from the magnificent 109th Psalm. The eternal Father, addressing His Son, speaks of His unbeginning generation and His kingly glory in the splendors of the divine Essence; and in the verse, He declares that even His human Nature shall be seated at the right-hand of God. In the Alleluia Verse

the Babe in the crib seems to repeat to us the words He has just heard from His Father: "Yes, although so small, and weak, and winning, I am the Son of God. On this day, the ever-present day of eternity, He has begotten Me; and on this day of My human birth, He acknowledges Me as Man to be His well-beloved Son."

Gradual.

Tecum princípium in die virtútis tuae, in splendóribus sanctórum; ex útero ante lucíferum génui te.

V. Dixit Dóminus Dómino meo: Sede a déxtris meis, donec ponam inimícos tuos scabéllum pedum tuórum.

Allelúia, allelúia.

V. Dóminus dixit ad me: Fílius meus es tu, ego hódie génui te. Allelúia.

With Thee is the principality in the day of Thy strength: in the brightness of the saints: from the womb before the day-star I begot Thee.

V. The Lord said to My Lord: Sit Thou at My right-hand, until I make Thy enemies Thy footstool.

Alleluia, alleluia.

V. The Lord said to me: Thou art My Son, this day have I begotten Thee. Alleluia.

The Offertory Antiphon bids heaven and earth rejoice because our Lord has come to visit His creatures. In a few minutes He will come upon the altar in a yet humbler form than that of an infant.

Offertory.

Laeténtur coeli et exsúltet terra ante fáciem Dómini quóniam venit.

Let the heavens rejoice and let the earth be glad before the face of the Lord because He cometh.

When her children have received their new-born Saviour into their hearts, the Church reminds them once more that He, who has appeared on earth this night before the rising of the morning star, is the eternal Word begotten in the bosom of the Father before the creation of the heavenly spheres.

Communion.

In splendóribus sanctórum, ex útero ante lucíferum génui te.

In the brightness of the saints, from the womb before the day-star I begot Thee.

THE AURORA MASS.

The second Mass, called of the aurora because celebrated at day-break, commemorates the mystic birth of our Divine Lord in the hearts of the shepherds and of all the faithful. It tells us how the simple herdsmen, having heard the music and the message of the Angels, hastened to Bethlehem to adore their Messiah, with joyous and unquestioning faith. Now that the daylight glimmers in the east, the Church, in the Introit, turns our thoughts to the rising of the Sun of justice, who has but now appeared; He is the "true Light, which enlighteneth every man that cometh into this world." The great and wonderful God, the Prince of peace, has "emptied Himself, taking the form of a servant": yet, looking on that frail being, trembling in the cold night air and uttering the feeble cries of infancy, we are inspired to say that He has clothed Himself with beauty and girded himself with strength! Truly, "My thoughts are not your thoughts," saith the Lord; and St. Paul: "The foolishness of God is wiser than men, and the weakness of God is stronger than men!"

Introit.

Lux fulgébit hódie super nos: quia natus est nobis Dóminus: et vocábitur Admirábilis, Deus, Princeps pacis, Pater futúri saéculi; cujus regni non erit finis.

A light shall shine upon us this day: because the Lord is born for us: and His Name shall be called the wonderful One, God, the Prince of peace, the Father of the world to come; of whose kingdom there shall be no end.

Ps. Dóminus regnávit, decórem indútus est: indútus est Dóminus fortitúdinem, et praecínxit se.

Ps. The Lord hath reigned, He is clothed with beauty: the Lord is clothed with strength, and hath girded Himself.

The Gradual is a joyous song of thanksgiving for the merciful coming of our Emmanuel. This is indeed the Lord's doing: none but a God could have devised so wonderful a plan for the redemption of mankind, as the Incarnation of His own Son. The Alleluia Verse repeats the sublime antithesis expressed in the Psalm of the Introit.

Gradual.

Benedíctus qui venit in nómine Dómini: Deus Dóminus et illúxit nobis.

Blessed be He that cometh in the name of the Lord: the Lord is God and He hath shone upon us.

V. A Dómino factum est istud: et est mirábile in óculis nostris.

V. This is the Lord's doing: and it is wonderful in our eyes.

Allelúia, allelúia.

Alleluia, alleluia.

V. Dóminus regnávit, decórem induit: induit Dóminus fortitúdinem, et praecínxit se virtúte. Allelúia.

V. The Lord hath reigned, He is clothed with beauty: the Lord is clothed with strength, and hath girded Himself with might. Alleluia.

The Infant a few hours old, who lies in the lowly manger too feeble to move by Himself, is the mighty God who established the universe, and whose throne from all eternity is above the highest heavens.

Offertory.

Deus firmávit orbem terrae, qui non commovébitur: paráta sedes tua, Deus, ex tunc; a sáeculo tu es.

God hath established the world, which shall not be moved: Thy throne, O God, is prepared from of old; Thou art from everlasting.

The Communion Antiphon is taken from the prophecy of Zacharias. The prophet, consoling the Jews after their return from the long and painful captivity in Babylon, looked forward into the far future, and exultingly saw the promised Saviour coming in meekness to redeem His people. If the mere promise was a cause of such joy, what must be our sentiments now that we possess the reality!

Communion.

Exsúlta, fília Sion, lauda, fília Jerúsalem: ecce Rex tuus venit, Sanctus, et Salvátor mundi.

Rejoice greatly, O daughter of Sion, shout for joy, O daughter of Jerusalem: behold thy King cometh to thee, the holy One, the Saviour of the world.

THE THIRD MASS.

Again the two great mysteries of the divinity and humanity of our Lord are simultaneously brought before us. This third Mass honors the eternal Generation of the Son of God: the Word was in the beginning with God, and the Word

was God. But, the Word was made flesh; and so in our opening chant we rejoice because He has become a little child for us. The government upon His shoulder is the cross, which will all too soon rest there, but by which He is to reign. His birth opens a new era for the world; and through Him we are enabled to sing a new canticle to God for all His wonderful works.

Introit.

Puer natus est nobis, et Filius datus est nobis: cujus impérium super húmerum ejus: et vocábitur nomen ejus magni consílii Angelus.

Ps. Cantáte Dómino cánticum novum, quia mirabília fecit.

A Child is born to us, and a Son is given to us: whose government is upon His shoulder: and His Name shall be called the Angel of the great counsel.

Ps. Sing ye to the Lord a new canticle: because He hath done wonderful things.

The patriarchs and prophets and just men of old were saved by hope in a future Redeemer, whom they were never to behold; but now salvation is made manifest to the whole earth, for the longed-for Saviour has come; and God has revealed His justice by fulfilling His promises. The Alleluia Verse again refers to the Light which has shone upon us on this holy day, and invites us to adore our God in His humiliation. Let us be careful lest we lose the spiritual light that has been abundantly given to our souls by these heavenly mysteries.

Gradual.

Vidérunt omnes fines terrae salutáre Dei nostri: jubiláte Deo omnis terra.

V. Notum fecit Dóminus salutáre suum: ante conspéctum géntium revelávit justítiam suam.

Allelúia, allelúia.

V. Dies sanctificátus illúxit nobis: veníte gentes et adoráte Dóminum: quia hódie descéndit lux magna super terram. Allelúia.

All the ends of the earth have seen the salvation of our God: sing joyfully to God all the earth.

V. The Lord hath made known His salvation: He hath revealed His justice in the sight of the Gentiles.

Alleluia, alleluia.

V. A sanctified day hath shone upon us: come, ye gentiles, and adore the Lord: for this day a great light has come down upon the earth. Alleluia.

At the Offertory the Church again praises the power and majesty of our Incarnate God. She is never tired of repeating that the tiny hands of this sweet Babe created and for evermore uphold the universe.

Offertory.

Tui sunt coeli, et tua est terra: orbem terrárum et plenitúdinem ejus tu fundásti: justítia et judícium preparátio sedis tuae.

Thine are the heavens, and Thine is the earth: the world and the fulness thereof Thou hast founded: justice and judgment are the preparation of Thy throne.

The Communion Antiphon sings once more the happiness of our poor earth, now that it possesses its Saviour and its God.

Communion.

Vidérunt omnes fines terrae salutáre Dei nostri.

All the ends of the earth have seen the salvation of our God.

"Pax."

GREGORIAN RHYTHM.

A Theoretical and Practical Course.

BY DOM ANDRE MOCQUEREAU, O.S.B.,
Prior of Solesmes.

PART II.—Chapter II.

Rhythmical Signs in the Ancient Manuscripts.

I.

THEIR RAISON D'ÊTRE. THE RHYTHMICAL TRADITION.

58. The neumatic accents and all the groups derived from them are very imperfect considered as signs of *melodic* intervals (II, 9 above); but they are perhaps still more so, so far as they mark the rhythm.

Taken alone, the mere neums, whether with or without lines, do not indicate either the length or the strength or the rhythmical movement of the notes: it is only their place in the melody or their setting to the text that enables them to give some elementary idea of the rhythm, but far too superficially for proper execution. Moreover, from the outset, at least from the date of our earliest MSS., neums are found accompanied by lines, or little strokes, by supplementary letters, or even with modifications in their original shape. The object of these additions is to supply what is wanting in the neums themselves by approximately settling the amount of their length or intensity or certain fine nuances of rendering.

59. The Original Universal Rhythmical Tradition.

The representation of the rhythmical signs, like that of the melodic signs, varies in different schools, but in spite of this multiform variety, it is easy to trace a rhythmical tradition, which is both original and universal, and which is as clearly evidenced and as decisively marked as the traditional unity of the melody is traced through the varied forms and different neumatic scripts.

60. Nevertheless, it must be granted that the primitive rhythmical tradition was not maintained with the same constancy as the melodic tradition.[1] The state of the MSS. in the tenth and eleventh centuries manifests a very varying standard in the more or less perfected representation which they give of the primitive rhythm.

61. The most finished and the clearest are undoubtedly the MSS. of Saint Gall, which were scattered all over Germany, and of which a considerable number still remain.

62. Of almost equal importance are the Metz MSS., scattered in a pretty wide circle round Metz and even found in Northern Italy, as, for instance, at Como. In this school, the most faithful representative of the rhythmical tradi-

[1] Cf. *Paléographie Musicale*, Vol. II, p. 16.

tion is the Laon MS. No. 239 (Lib. Grad.) of the tenth century; yet it shows a slight falling-off from the earliest rhythmical records. The Verceil MS. No. 186, and the Milan MS. No. E. 68 are also most valuable, but show a further falling away and are forerunners of the decadence and relinquishment of the rhythmical signs, which imperceptibly lose their significance.

Nevertheless, there is an astonishing agreement as to rhythm in the schools of Metz and Saint Gall, and this again is a conclusive proof that there was only one rhythm, sometimes settled even on the smallest details, though roughly given in script, and that the rhythm was originally recognized and practised by the entire Catholic world.

63. The other representatives of the same calligraphic school are far from keeping the rhythmical tradition with the same purity and fidelity: they still make use of signs but too often carelessly and unintelligently: and yet these precious remains of an expiring tradition witness both to its existence and vitality, and contribute their help toward its restoration.

64. Several other groups of MSS. in Italy, France, Aquitaine and elsewhere offer indisputable traces of the same tradition, and a close study of the original records daily reveals fresh evidences of it. Here it is impossible to enter into all these details, but some will be given from time to time in subsequent chapters.

65. Some MSS. indeed have kept hardly anything, or nothing at all, of the rhythmical signs; but they cannot be quoted against the existence of the tradition, and certainly not against the definite testimony of the various classes of rhythmical MSS.: they are merely silent on this capital point, that is all. The non-rhythmical codices have the same relation to the rhythmical codices as a text without punctuation or accents would have to a text which was carefully punctuated and furnished with accents, or as the original Hebrew text of the Bible has to the same text provided with vowel-points and Massoretic signs which fix and define the punctuation, accentuation, and utterance, and even its very sense. On the one hand there is accuracy, on the other there is uncertainty; in the one, there is completeness, in the other, there is incompleteness, not contradiction.[2]

66. The two principal groups of rhythmical MSS., those of Saint Gall and Metz, must be used to establish the rhythmical tradition, and it is therefore necessary to make known the signs employed in these two schools: for these alone have kept the rhythmical system in its fulness, whereas other schools have merely retained fragments and survivals.

II.

THE RHYTHMICAL SIGNS OF SAINT GALL.

67. The Saint Gall MSS. use two kinds of rhythmical signs:

(a) the rhythmical signs properly so-called;

(b) supplementary letters.

(*i*) *The rhythmical signs properly so-called.*

68. Of these there are two classes: (a) the signs which affect neums by

[2] Cf. "*The Gregorian Rhythmical Tradition as to the Quilisma.*" The *Rassegna Gregoriana* for June-July, 1906, pp. 226-251.

modifying their original shape; (*b*) the signs which affect them by being added to them.

A. Modificatory signs.

69. The distinctive feature of these signs is the way in which they modify the constituent lines of which the neums are composed by lengthening, thickening, or changing their outline without any supplementary addition.

70. Every modification primarily indicates a slackening, *ritardando*, or an *appui* more or less marked, and this interpretation is clearly demonstrated by the Romanian supplementary letters.

71. The *Punctum planum.* The *punctum* ( ) is more or less lengthened in the MSS. (--). It is the *punctum planum* or *virga jacens.* The last expression is used by several theorists and describes the written form of the sign, not its rôle in the melody, which is always to represent a relatively lower note like the *punctum*, not a higher note, like the true *virga*: hence the term *punctum planum*, which precisely fits the written figure.

The rhythmical meanings of these two *puncta* are specially marked in neumatic groups, where the intentional contrast between the two forms clearly appears (see hereafter fig. 93).

Furthermore, the *punctum planum* is often merely a scribe's license without any rhythmical meaning: it is the *punctum* most generally used in recitations, and whenever it is by itself. The dash of writing rapidly carried away the pen of the copyist as it covered the parchment with notation, so that instead of jotting down each *punctum* separately, his hand glided from one to the other so as to leave only a faint round dot, which was scarcely visible.

72. The *Pes quadratus.* The first line of the *podatus* is modified thus ♩. It might be represented thus: (*Fig. 88*) and lengthened by means of The first note is lightly accented the horizontal *episema.*

73. The *Pes quassus* ♩ (*quatio, I shake*).[8] The first note in this group is longer than in the *pes quadratus*: it is often transcribed by two notes in the MSS.

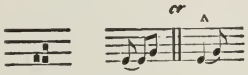


Fig. 89

In proses and sequences in which the melodies occur in pure vocalisations or else are sustained by a purely syllabic text, the *pes quassus* is sometimes adapted to three syllables.

74. *Observation.* The *pes quadratus* and the *pes quassus* are sometimes used instead of one another, which suggests that there must have been some likeness between them. Nevertheless, this likeness could not have been a complete equivalence; this is proved by the Einsiedeln MS. No. 121, p. 9. In the

[8] This representation of the *pes quassus* is found in the oldest MSS. of Germany and St. Gall, and in those of Monza, Bobbio, etc. Certain representations of more modern neums, Wolfenbuttel, Ottobeuern, Leipzig, tenth and twelfth centuries, show it somewhat like the *quilisma* with two branches. Indeed this form of *pes quassus* is very like the *quilisma* in MSS. of German origin (see 12680 of the British Museum). The *quilisma* always has three branches in this MS. Hence several confusions have arisen.

Offertory *Benedixisti*, V. Ostende, both the following forms of notation are found:

Osténde

Fig. 90

This first shows the *podatus quadratus* (*flexus liquescens*), and then above this group there is the *podatus quassus* with the *vel* added: the latter word indicates an offer of an alternative choice between the two notations, and this presupposes two different renderings.

In these two *podatus* the first note was long and sustained, but the *pes quassus* must have had an added vocal effect, of which we must be content to own ourselves ignorant.

In practice, and until we get more light on the point, the two groups may be rendered in the same manner, i. e., by sustaining and lengthening the note which comes first.

75. The lengthening of the first note of these two *podatus* is supported by the use of the significatory letter *t*, i. e., *tenete*, placed over the note. (II, 93.)

To length, strength must sometimes be added: for the letter *f*, i. e., *forte*, often occurs with this note. (II. 102).

76. The *Torculus* ⩘ has the following forms:

1. ⩘ *Pes quadratus flexus.* The first note accented
2. ⩘ *Pes quassus flexus.* Also with an accented first note.

(*Fig. 91*)

3. ⩘ The long *Torculus* with three lengthened or slackened notes.

(*Fig. 92*)

77. The *Porrectus* ⩔ is found with broader and wider lines.

78. The simple *puncta* of the climacus become *puncta plana*.

Fig. 93

The following also occur:

Fig. 94

79. The *Clivis* receives no essential modifications in its leading features: it is chiefly dependent upon additions for any change in its execution.

B. Additions.

80. The *Episema*. The second class of rhythmical signs properly so-called is distinguished by the addition of a little stroke to the ordinary neums or even to the groups of the preceding class. This stroke we call an *episema* (ἐπισημαινω,

I mark with a sign). Cf. I. 67. As the *episema* may occur in various places in a neum, it has to be modified for the purpose of adaptation to different forms. But whether it be horizontal, slightly curved, perpendicular, or reduced to a sort of *punctum*, it is always the same thing.

81. The meaning of the *episema*. The Romanian *episema* is almost always a sign of prolongation. Hence the rhythmical ictus should preferably fall upon the episematic note of a group. If there should occur several in succession, then the musical context must determine the choice of the place of the ictic note. In other words not all the episematic notes in the MSS. of St. Gall, though their may be lengthened, carry a rhythmical ictus.

82. The rhythmical value attaching to the *episema* is, however, susceptible of an infinite variety of gradations. For instance, in certain cases, when it is found over a *clivis*, ∧ it may at least double the value of the first note: in other cases the little line will indicate a slight "touch" and will scarcely require any lengthening of the note.

This observation, indeed, applies to all the rhythmical signs, whether modificatory or additive, whether they be signs or letters. The reason for this is that the rhythmical sign, like the neum itself, is subject to the influences of its position. The note to which it is attached, the place assigned to it in its neum, the relation of this neum to the text, the rhythm, expression and movement of the whole musical phrase, are the various circumstances which augment or decrease the value belonging to it.

83. Place of the *Episema*. In the following neums the *Episema* is put at the head of the Virga:

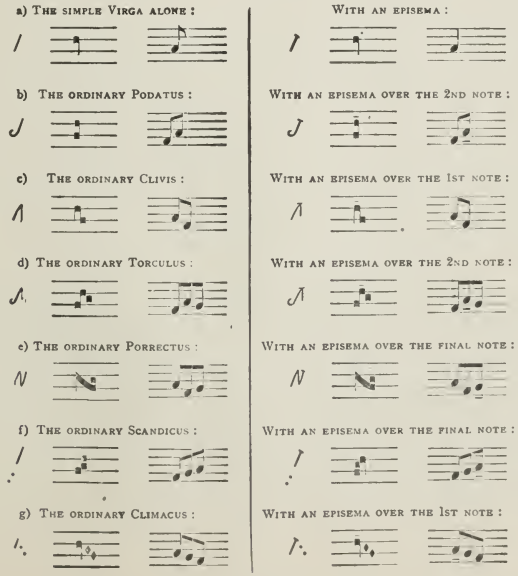


Fig. 95

84. The *Episema* added to the Grave accent or *Punctum*: The *Punctum Planum*

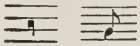


Fig. 96

The *Episema* attached to the end of the final part of the *Clivis*

Fig. 97

Torculus

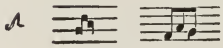


Fig. 98

Or of either in compound neums:

Fig. 99

85. The effect of the *Episema* only belongs to the note to which it is attached. In the *Clivis* the first note or *Virga* is the only one prolonged, for this note takes the ictus. In the following neum on the other hand it is the second note or Grave accent which receives the ictus.

86. Observation.—The rhythmical modifications and additions have only to do with the slackening or the lengthening of notes: *there are no signs of abbreviation.* Hence it may be concluded that the notes without signs are common notes and that there are no shorter notes than these. This is why certain of the best and oldest MSS.—such as No. 339 of Saint Gall—do not make use of the Romanian rhythmical letters, but confine themselves to signs only. Therefore, strictly speaking, rhythmical modifications and episematic additions may suffice for the graphic expression of the rhythm of Gregorian music. Nevertheless, it will soon be seen that the rhythmical letters are not to be despised; and it is better to have an over-abundance of information than too little of it.

(ii) The Romanian letters and their meaning.

87. Almost all the MSS. from the source of Saint Gall show supplementary letters around the neums, as may be seen in the different photographs of the *Paléographie Musicale* (*cf.* especially the Cod. 121 of Einsiedeln, *Pal. Mus.*, Vol. IV).

88. Their origin.—A chronicler of Saint Gall, Ekkehart IV the Younger (ob. 1036), attributes the invention of these letters to Romanus, a precentor sent from Rome to Saint Gall about 790.[4] Hence the letters are called *Romanian.* This name may be retained although their origin has been disputed.

89. Their meaning.—What is, however, beyond dispute is their existence and

[4] Cf. Pertz, *Monumenta Germaniae Historica*, l. II, p. 103.

significance. A letter of Blessed Notker, a monk of Saint Gall (ob. 912) gives an authentic explanation of them. This letter is found in MS. No. 381 of Saint Gall and in the Bamberg MS. (lit. 5, p. 28) coming from Reichenau. An abridgment of this letter is also to be seen in a codex of St. Thomas of Leipzig.[5] Here I will quote the abridgment, which is even clearer than Notker's text.

90. Their raison d'être.—The invention of the significative letters is accounted for by two grave drawbacks in the neumatic notation. First, the mere neums neither gave any exact indication of the pitch; and, next, they do not show the rhythm with accuracy. Hence two kinds of letters were employed mainly for the object of supplying these two great desiderata.

THE FIRST KIND OF LETTERS.

Melodic Letters (7 Letters).

91. Their purpose is to show the intervals; but they only give vaguely approximate indications, and so far have not come to the point of fixing the exact interval which is to be traversed.

Suffice it here to enumerate these seven letters:

Higher notes. A — *Ut* ALTIUS *elevetur admonet.*
L — LEVARE *neumam.*
S — SURSUM *scandere.*
G — *Ut in gutture garruletur* GRADATIM.
Lower notes. D — *Ut* DEPRIMATUR.
I — IUSUM *vel* INFERIUS *insinuat.*
Unison. E — *Ut* EQUALITER *sonetur.*

THE SECOND KIND OF LETTERS.

Rhythmical Letters (8 Letters).

92. Quick. C — *Ut cito vel* CELERITER *dicatur.*
St — STATIM (cf. II, 114).
Slow. T — *Trahere vel* TENERE.
X — EXSPECTARE.
M — MEDIOCRITER *moderare melodiam.*
Loud. P — PRESSIONEM *vel* PERFECTIONEM *significat.*
F — *Ut cum* FRAGORE *feriatur.*
K — CLANGE *significat.*

93. Slower—Lengthening.—The T marks the holding of the voice. It is interchangeable with the *Episema.* For instance, is often found instead of and *vice versa.* There are nuances in this lengthening, for the T may double a note; it is also interchangeable with X, which possesses the same significance.

94. But the X is more frequently found between two groups, or sections, or phrases (*mora vocis*) to show that a slackening of the voice should separate them.

95. The M by itself near a note or a neumatic group indicates a slower movement; if joined to another letter, it belongs to a third kind of letter (II, 106, further on).

96. Quicker. The C taken generally expresses lightness, rapidity, animation.

[5] Cf. *Paléographie Musicale*, Vol. IV, p. 10.

A careful study of this letter and of its various uses enables one to determine its different functions and to assign to it two different meanings, one positive, the other negative.

97. The positive meaning.—In a positive sense the C expresses a quickening of the normal movement of the rendering. It then indicates: 1. *Animato*, 2. *Accelerando*, 3. *Più mosso*, 4. *Stretto*, to use the terminology of modern music.

In Gregorian, as in modern music, these modifications of the normal rate *make no change in the fundamental value of the notes or rhythm: they merely give the phrase more life and animation.*

98. The negative meaning.—Often the C is used in an opposite sense, antithetic, or in contrast to that of the *Episema* and the T: it precedes or follows these signs of length.

Its object is, then, either to maintain the normal movement of the rhythm against sudden quickenings or slackenings induced by the musical context, or else to restore the normal movement if it has been interrupted by a *rallentando* or prolongation. for which there is no further reason.

The negative use of the *C* has rightly been compared with the sign of the natural ♮, which does away with the effect of the sign of the flat ♭, restoring the *si* to its normal pitch.[6]

99. The two meanings of the *C*—positive and negative—have this in common, that they make no change in the ordinary value of notes or groups of notes. The T (*tenete*), like the *Episema*, may double a note, and consequently to some extent modify the structure and function of the rhythm; but the C cannot do this: it never reduces a note to half its value. If it operates negatively, it prevents a mistake, a flaccidity, a slackening in the movement; if positively, it stirs and arouses the rhythmic possibilities, giving them life and animation, but it does this without changing their essential character.

100. One argument in favor of this interpretation may be taken from the apparently capricious use of the C in the best MSS. Even the most careful and accurate copyists insert or omit this letter with great freedom, and that even in passages which are identical. If the C implied some modification of the tempo of the notes or groups of notes affected by it, it would not be treated with this recklessness by the most scrupulous copyists. When changes altering the essence of the rhythm were in question they took great care not to overlook either letters or signs. For instance, they rarely omit the T or the *Episema* instead of it wherever it represents a doubling of the note.

(*Fig. 100*)

101. This interpretation has the further advantage of being supported by all the MSS. of Saint Gall, whether they are provided with both letters and signs or whether they possess signs only. How can the absence of the C and of all the Romanian letters from the otherwise excellent MSS. of the latter class be explained if this letter had a fundamentally quantitative significance? Are, then, the MSS. of Saint Gall in disagreement with each other? Not at all. Everything is clear if C is explained as a mere sign of a shade of animation.

The T, of which the influence is more marked, has its counterpart in the

[6] Cf. *Rassegna Gregoriana*. 1906. D. Baralli. February, 1906, col. 66 ss.

MSS. without letters: this is the Episema. But the C has no counterpart in the episematic codices, just as the melodic letters A, L, I, E, are also unrepresented in them. The want of these letters does not in any way spoil the essence of the melody; it only leaves the reader in great embarrassment by leaving him face to face with an unintelligible notation without the assistance of a valuable guide. Thus it is with the rhythmical position of the C.

Between these two kinds of MSS.—those with and those without letters—there is no more difference than there would be between two editions of Bach or Palestrina, of which one was without any indication of expression or of rhythm, and the other annotated by an editor fully sensible of the beauty of the two great masters.

102. Loudness.—F. Every note marked with this letter is *forte*. It is pretty rare in the MSS. of Saint Gall; nevertheless a Reichenau MS. (Bamberg, lit. 6) uses it rather more frequently.

103. K. A strong note; a significant letter which is rare.

104. P. This may also mean a strong note, but this letter has also other meanings. It is used for *perfecte, parum.*

105. However ingenious the invention of Romanus may have been, it was not capable of correcting defects of a notation which was fundamentally inadequate. In order to express the degrees of pitch and the shades of the rhythm with greater accuracy the master conceived the idea of adding to the first letters others intended to increase or diminish their value.

THE THIRD KIND OF LETTERS.

Modifications of the Preceding Letters. (Three Letters.)

106. B — Ut *bene* extollatur vel gravetur vel teneatur.
V — *Valde.*
M — *Mediocriter.*

107. B. There is nothing clearer than the meaning of this letter; for instance, BL, *bene levare;* TB, *teneatur bene,* etc.

108. V is rarer. It is the same as B: *Valde, v. g.:* IV = *iusum, inferius valde.*

109. M. We have already noted this letter in the second class, and it is often found in combination with other letters, *v. g.:* AM = *altum mediocriter;* CM = *celeriter mediocriter;* IM = *inferius mediocriter;* TM = *tenete mediocriter.*

We do not notice the other letters mentioned by Notker; they are scarce or not in use; moreover they have nothing to do with the rhythm (cf. *Paléographie Musicale,* Vol. IV, p. 15).

110. Important observation.—As a rule the significative letters added to neumatic groups only affect *one note:* the position of the letter shows which is the note affected. Thus, in the *Clivis* and in the *Podatus* (*Fig. 101*) , the first note in each group is long. On the other hand, the following *Podatus* has its second note long. (*Fig. 102*)

111. There are exceptions to this rule. When, for instance, the C or the T extends over a whole series of groups, it is drawn over the group or groups, thus

Fig. 103

the quickening or the retardation applies to all the groups.

Another example: E. This is a melodic letter meaning *equaliter*. In this example

Fig. 104

the four *Puncta* must be sung on the same pitch.

112. The signs and rhythmical letters are often used simultaneously in the same group:

The *Clivis*

Fig. 105

The first note is rendered lightly, *celeriter;* the second note is dwelt upon or lengthened.

The *Climacus*

Fig. 106

The first note is rendered lightly; the second normally; the last dwelt upon or lengthened.

113. On the other hand, *all* the notes of a group may have their movement modified by the Romanian letters. Thus it is with the long *Torculus* ∫, all the notes of which are lengthened.

Thus, too, the *Scandicus*

Fig. 107

, the four *Puncta* of which, being marked with an *Episema,* must be retarded and strongly accented.

Thus, also, the following Climacus

must be sung with a progressive *ritardando* on the last four notes. *Fig. 108*

114. The Saint Gall MSS. also show abbreviations not mentioned by Notker.

Cō = *Conjungatur,* slurred.
Len = *Leniter,* softly.
Moll = *Molliter,* softly, delicately, finely.
Fid = *Fideliter,* accurately; or *fidenter,* boldly.
Sim = *Simul,* together.
Sim = *Similiter,* similarly.
Perf = *Perfecte,* perfectly.
St = *Statim,* immediately, without a pause.

III.

The Metz Rhythmical Signs.

115. These MSS., like those of Saint Gall, may be divided into those with
1. Rhythmical signs properly so-called.
2. Significative letters (of Metz).

1. The Rhythmical signs proper.

116. In order to show the rhythm the Messinian notation only uses modifi-

cations of the ordinary neumatic signs. It does not employ the supplementary additions in use at Saint Gall. Instead of the *Episema* it modifies the neumatic features of the script, or else adds a letter which answers the same purpose (cf. further on, 121 ss.).

117. As in the school of Saint Gall, there are the ordinary neums and the long neums.

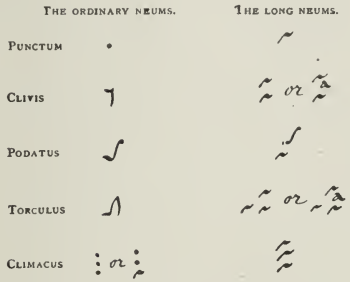


Fig. 109

118. A comparison with the neums of Saint Gall reveals the value of the long neums. In fact, the ordinary Messinian neums correspond exactly with the ordinary ones of Saint Gall; and the long Messinian signs correspond with the long signs of Saint Gall. The examples of these correspondences between the two schools may be numbered by thousands.

In the school of Metz, as in that of Saint Gall, there are also numbers of various combinations in the use of these groups, and hereafter we shall have many opportunities of calling attention to them.

EXPRESSION IN PLAINSONG.

II.

EXPRESSION in the second sense is largely personal. Its existence implies in the first place emotional life; and in the second, understanding of the words of the text and an appreciation of their meaning. These qualities are necessary for expression even in secular music; for sacred music, and especially for Plainsong, something more is required: we want piety and reverence, the spirit of humility, absence of self-consciousness and of any effort at making an impression. In fact our expression, while flowing necessarily from strong personal conviction and feeling, must be as impersonal, as spiritual, and as intellectual, as we can make it. It must come, as must the composer's expression, from a convinced, intelligent soul. On this account it is important that choristers should be acquainted, at least in a general way, with the spirit of each feast and season, and that the choirmaster and leading singers should have a more de-

tailed knowledge of the holy Liturgy. The reason is, that they are not singing on their own account merely, nor choosing pieces from their repertoire according to the whim of the moment; they are doing a work in the name of the Church, and using words and melodies appointed by her as the fittest for giving voice to her sentiments. It is obvious that with such music all showing-off is intolerable, and that the less the audience is reminded of the personality of the singer, the better. The personal element which we have recommended must be understood to mean the intelligent interest and thought given by each individual singer, and must exclude all suspicion of self-assertion.

In a certain sense expression cannot be taught; and the most one can do is to suggest ideas and lines of thought likely to induce the feeling which will result in expression. The ideal would be to find a holy person gifted with artistic feeling and a beautiful voice. Such a one's rendering of the chant will be, musically, a revelation, and to an intelligent listener it will be equivalent to a commentary on the text; in a word, it will be redolent of that undefinable but unmistakable quality, unction. This perfection one cannot expect to meet with in the average choirmaster, to say nothing of the average chorister; it is, nevertheless, the ideal to which all should aspire. Its acquirement will of course imply study and trouble, and painstaking observation; but is it too much to expect these from a Catholic choir? We hope not. We know how the world's musicians labor, not only to acquire a faultless style of rendering the items of their program, but to grasp in detail the composer's idea in order that they may give full expression to the meaning that underlies the notes. If so much can be done for the world, or for art, or for private gratification, shall we be content with less in the direct service of God? Every choir should have a high ideal, spiritual and artistic; and this is possible only where the individual members bring piety, intelligence, and diligence to the task. With such qualities and dispositions, under the guidance of a capable director, the humblest choir may reach and maintain a worthy standard of true Church Music; but without these saving elements even the most perfect technique will be, to angels' ears at least, but sounding brass and tinkling cymbals.

What, then, practically, are the things that make for a becoming and expressive rendering of Plainsong? In the first place must be named that spirit of Catholic piety which is to be expected from the members of a choir, and for which nothing can supply. The next requirement is the understanding of the words to be sung. It is not of course necessary that every choirboy should be able to parse and analyze the text of every piece he sings. With regard to the Ordinary of the Mass, however, every practical Catholic knows the meaning of the Latin words, and a translation of the Proper parts may be found in the *Missal for the Laity*. The choirmaster should make it his duty to point out to his choristers the most important words in each piece, and their liturgical application. Useful hints will be found in the articles regularly contributed by "Pax" to CHURCH MUSIC. Next perhaps will come a reverent appreciation of Plainsong as *the* music of the Church. Can one imagine, in fact, any real spirit or expression in the singing of a choir which does not believe in the music it is rendering, and which gets through its task as a mere matter of painful duty?

No soul in this world was ever helped by such chanting; it is a dead thing, which begins and ends in itself. The choirmaster, who should himself be gifted with an eminently "convinced and intelligent soul," will make it his business to instil a proper spirit into his choir. He will give them clear and definite notions on the history of the chant, on its venerable character, on the points which make it so peculiarly suitable for the service of the holy Liturgy, on the unique authority with which it is invested. He will call their attention to the melodies themselves, to their tonality and structure, and will point out phrases recurring in different pieces. By these and other means of the same nature, the singers will be interested, and perhaps inspired to explore further on their own account.

A prayerful and intelligent spirit being thus fostered, technical points may confidently be faced. We may presuppose that the choristers are perfectly acquainted with the text, and also with the melody as to intervals, accents, pauses, and the like. The means of securing expression are those employed in all vocal music, viz., change of timbre (tone), change of speed, and dynamic shading. We use the word *shading* advisedly; for all extremes of loud and soft are to be avoided: there must be neither shrieking on the one hand, nor whispering on the other. To be practical, let us return to the Gradual *Christus factus est* which we have already analyzed, and consider it from the executant's point of view.

It consists, as we have seen, of five phrases. The ends of these must therefore be marked as places for long pauses. The subdivisions should next be noted: they occur at *nobis*, the first *mortem, illum*, and the first *nomen*. All these divisions fix of course the natural places for the rallentando and descrescendo which must prepare for the pauses. Here we have as it were the framing of the piece; let us now turn to its finer details.

1. First of all the singer must put himself into the proper frame of mind for realizing emotionally the whole idea of the piece. The text, in its eloquent brevity, sums up the whole mystery of the Redemption,—the manner of its accomplishment and its glorious outcome.[1] *Christ became for our sakes obedient even unto death.* The sentiment inspired by these words is obviously reverent sympathy with the Divine Victim who for our sakes humbled Himself to such depths, and submitted to the most ignominious of deaths. The expression put by the singer into the first word, *Christus*, should foreshadow that of the entire piece; an even tone and a certain solemnity should characterize the whole of the first phrase: *Christus—nobis*. The figure on *nobis* requires a certain fulness, and the rallentando should begin on the clivis (*ge*). The beautiful melody on *obediens* almost compels a becoming expression; it rises gradually to the dominant (*c*) and circles round it as if proclaiming the stupendous truth—a God's obedience—and then falls gently as if to betoken His submission. There should be a gradual increase of force up to the *d* of the melody, and the decrease should begin on the syllable *di*. The clivis on *ens* should be full but not very loud. *Usque ad*: a certain intensity of tone is required to bring out the feeling of these words and lead on to the *mortem*. This last word must be rendered with simplicity and gravity, and the three notes of the torculus (*f g f*) sung slowly and quite evenly. A pause of the value of three notes should be made here.

2. *Mortem autem crucis*: The repeated *mortem* should be well brought out by a strong accent on the pressus (*a*). *Autem*, accentuating the following *crucis*, bears a figure of great beauty and pathos; it should be sung with a full tone and the end should be softened off to give full weight to the *crucis*. This last word should be attacked gently yet with a full tone. The clivis on *cis* (*f c*) is long. The dynamic movement in the next group (*f g a g f*) should follow the melody, increasing up to *a* and then decreasing; the following group (*e g a*) should begin loud and then decrease; the first note of the next (the torculus *f a g*) should be well weighted, being the impetus of the closing member of the phrase.

3. *Propter quod et Deus exaltavit illum*: the expression of this recitative on *f* must be of quite a different character from that on *Christus factus est*. Here a bright tone is required and a certain elation, and the declamation must be clear and vigorous. The first note of *Deus* must be well marked, the second should be weak, as it is an anticipation of the accented *c* which begins the next syllable. *Illum*: having concluded the sense of the phrase, the melody takes its flight. Note first on the syllable *lum* one of those repetitions of which Gregorian composers are so fond, and which are so effective. The repeated notes (*c d c d c c g*) should be sung with intensified tone, to mark the contrast. Then the ascending figure that follows should be given with a strong crescendo up to the *g* which

[1] "Christus factus est pro nobis obediens usque ad mortem."

is the dynamic climax of the phrase. The *f* immediately preceding that *g*, being the rhythmical thesis, should be *slightly* lengthened. Note that in the whole of this phrase (*Propter—illum*) the melody brooks no delay, and that therefore there must be no ritardando until the last group is reached. There are, however, several minor points of rest, without preparatory lessening of speed: they are marked by the dots after *Deus* and *illum* and by the quarter-bars in the vocal passage on *illum*.

4. *Et dedit illi.* This should be sung firmly, with a crescendo leading to the highest accent (*e*) on the syllable *li*; after that a gentle decrescendo to the end of the same syllable, *Nomen*. The tristropha (*c*) here marks a crescendo. The rallentando required before a full bar will be sufficiently secured by observing the pressus (*d*) and doubling the final note of the word.

5. *Quod est super omne nomen*: the melody returns to the reciting-note (*f*) with which the Gradual opened. The declamation (*quod est super*) should be grave and devotional. The first note of *omne* and the first of *nomen* should have a certain weight. The tristropha on *no* denotes a crescendo. The two groups after the quarter-bar should be full, and the group following these (*a b g f*) should be sung with intensified tone; the following clivis should be less loud, while the repeated *c* should have an ample crescendo, softening down at the oriscus (*a*). The rallentando begins on the torculus (*f a g*) and continues to the end, accompanied by a decrescendo.

All this put on paper looks perhaps very elaborate, but as a matter of fact the technical directions which we have given are merely the practical working-out of the ordinary rules of Rhythm and Expression set down in elementary text-books of Plainsong. These rules are of universal application in the Gregorian melodies, and their observance ensures what we may call the material beauty of those chants, but the *spiritual* quality of our rendering must depend, as we have endeavored to show, on our possession of that frame of mind which befits the piece and the occasion.

In the melody which we have here selected for analysis the conditions are singularly favorable to the realization of both musical and spiritual expression; the phrases of the text are clearly marked by those of the music, and even the most elaborate vocal passages seem to be a spontaneous outcome of the words. But all Gregorian pieces are not so happily constructed: some few seem to lack inspiration, while others do not rise to any great excellence, or at any rate leave little room for expression. But a more serious and more plausible objection to the expressive claims of Plainsong may be made from the fact that one same type-melody is frequently adapted to words differing entirely in sentiment from those for which it was originally composed. We propose to return to this subject on some future occasion, and to show that the difficulty is less serious than it might at first sight appear to be. In the meantime we offer to the readers of Church Music these simple remarks on the expressive capabilities of the chant, in the hope that they may contribute, in some slight degree, to the perfecting of the Divine Praise. That praise, according to the words of Holy Church, should represent the united service of heart, mind, and voice: "It is truly meet and just, right and salutary, that we should with our whole *heart* and

mind and *voice* proclaim the praise of the invisible God, the Father Almighty, and of His only-begotten Son, our Lord Jesus Christ."

England. WIGORNIA.

THE ART OF ACCOMPANYING PLAIN CHANT.

By Max Springer,
Organist of the Royal Abbey of Emaus, Prague.
TRANSLATED FROM THE GERMAN BY THE BENEDICTINE FATHERS, CONCEPTION, MO.

(Continued.)

B. Combination of Harmonies for Accompaniment.

CHAPTER XIII.

41. **Rhythm** may be described as motion or movement regulated according to the laws of order and symmetry. It is a regular recurrence of accent. It arises from proportionate divisions; from such successions of contrasted elements as will produce sensations of artistic pleasure.

Rhythm is of two kinds, one based on natural laws, the other based on artificial laws. When the laws are artificial, *i. e.*, when the elements of the symmetrical movement that constitute rhythm are fixed and invariable, we say that the rhythm is *measured* or *metrical.* If, on the contrary, these elements are free and variable, the rhythm is called *free* or *oratorical.*

In accordance with the scope of this treatise further treatment of metrical rhythm (prosody and metre, rhythm of measured music) is omitted, and we will concentrate our attention on *oratorical rhythm, the rhythm of Plain Chant.*

42. The Rhythm of Plain Chant constitutes its very life and essence. Without rhythm the most beautiful of Gregorian melodies would fail to deserve the name of melody. The result would be a series of tones following each other mechanically but lacking the pulsations that would insure warmth and life, and therefore incapable of producing interest or enthusiasm in the hearts of either singer or listener. Rhythm then gives to melody the pleasing, perfect, symmetrical form which are necessary to constitute works of art.

Unity, symmetry, proportion, and the beauty thence arising—such are the qualities we require in a masterpiece of art. The purpose of rhythm is to invest Gregorian melodies with these characteristics, and thus to demonstrate their right to recognition in the world of art. It is from rhythm that the elements of these melodies derive their proper arrangement, their correct proportions, their consequent development, their organic unity, and their perfect subordination to the higher idea that permeates the whole composition.

Choral as an art is not metric, but free. It resembles oratory so closely that the laws which govern one may be applied to the other. In both we find the same freedom of movement, the same accents, the same pauses, the same symmetrical division of parts, in short, the same unhampered external form, that refuses to be bound by mechanical exactness, but delights in variety of appearance. Not that these forms are arbitrary. Nature with a few bold strokes

has marked their limits. Hence they are not by any means uninfluenced by laws. They develop according to the most perfect laws, the spontaneous laws that govern natural freedom.

Plain Chant rhythm is the free flowing, natural rhythm of ordinary speech (free, oratorical, or speech rhythm). It is of the greatest importance for the student to gain an insight into the laws of rhythm. A thorough, comprehensive knowledge of them will enable him to discover the artistic proportions of the melodic structure, and to grasp the inherent connection of its parts. Unless he has this elementary knowledge, it will be impossible for him to understand the rhythm of the Chant, or to give expression to it in singing or in accompanying a melody.

From the general principles of rhythm, we have now to develop the rules and laws upon which the Chant-forms are constructed and to show how the rhythmical connection and separation of the various melodic groups, which govern the elastic swing of the entire melody movement, may be judged and interpreted.

FUNDAMENTAL LAWS OF PLAIN CHANT FORMS.

43. With Rev. P. Birkle, O. S. B.,[1] we distinguish three fundamental laws, of Chant-Forms:

I. Law:—*The elements of Plain Chant-Forms are groups (motifs) of two or three notes.*

Hence the rule:—Every second or third note following an accent must receive a new accent.

II. Law:—*The succession of these motifs cannot be regulated by any mechanical law.*

III. Law:—*The succession of these motifs must be governed by the laws of proportion.*

(Compare also *"Choral und Liturgie"; "Der liturgische Choral,"* by Dr. Benedict Sauter, p. 58; *Choralschule,* by Rev. P. Ambrose Kienle, p. 56-70.)

As a practical application of the above laws, we give the rules that govern accents, pauses, and the duration of notes.

CHAPTER XIV.

44. As in oratory, so also in Plaint Chant, we distinguish three kinds of accent:

a) the tonic (word accent);
b) the oratorical (logical or sentence accent);
c) the pathetic (emotion accent).

a) *The tonic accent* combines the syllables of a word into one connected whole. In syllabic chants it generally coincides with the word accent; in melismatic (rich, ornate) chants it is governed by the note groups. What holds good for the accent in free oratorical delivery applies also to the accent in Plain Chant.

[1] Katechismus des Choralgesanges.

Words of two syllables have one principal accent. Polysyllables have a principal accent and a secondary accent. But as there is no regularity about the recurrence of these accents care must be taken to avoid allowing the movement to become jerky or uneven. The tone must increase steadily until the principal accent is reached and then gradually decrease. The singer must also guard against prolonging the accented syllables. In Plain Chant syllables are distinguished as accented and unaccented, but *not* as long and short.

In *Neums* (note-groups) of two or three notes, the first note always receives the tonic accent. When the Neums consist of more than three notes there will be also a secondary accent to be observed.

70.

b) An orator will not deliver every sentence with the same expression or emphasis. He gives to each sentence the expression, the coloring as it were, that will best interpret the idea presented. *Oratorical accent* then is the accentuation of the word or words in a sentence for which the *idea to be expressed* demands a special emphasis. The accent of the musical sentence, however, should be quite as prominent as the accent of the oratorical sentence. The word that commands the logical accent must come into prominence also in chanting and this

accentuation must be sufficiently forcible whether the period is a long one or a short one.

c) Closely related to the oratorical accent is the *pathetic accent.* This pathetic accent proceeds from the dominating emotion of the sentence (joy, sorrow, pain, etc.).

In the accompaniment of Plain Chant the oratorical and pathetic accents are of minor importance, and have been mentioned here simply for the sake of completeness. To a certain extent expressions may be given to the pathetic accent, if the organist be capable of adapting his registration to the character of the feast that is being celebrated.

45. Pauses. We have said before that melody, being the handmaid of the liturgical word, must consider the sacred text as her mistress. Consequently, the enunciation of the text should receive the attention its importance deserves. The singer must learn the proper medium between an exaggerated distinctness that would require a breath after every word and a blurred indistinctness which runs consonants and vowels together and sacrifices the text completely.

Bars of unequal length indicate breathing places. The time allowed for breath-taking may be more or less extended according to the length of this bar. The double bar indicates the completion of a musical sentence.

In ornate (melismatic) melodies, a series of Neums sometimes occur in which the breath of a singer is severely taxed. Sometimes only a specially-trained singer could execute these in one breath. In these cases, the singer is allowed to take breath before reaching the bar. But he must never do so before a *new* syllable. Consequently, the organist must, in the accompaniment of such melodies, be careful not to anticipate the singer.

46. Duration of Notes. In modern music notes have a definite length value determined by the meter-signature. In the free rhythm of Plain Chant there is no mechanical law, no fixed measure to be observed. Two notes having the same outward form do not necessarily demand the same time even in the same period. "What the duration of each tone shall be is determined by the syllable of the text with which it is connected." [2]

The following rules regarding the duration of notes are generally observed:

A pause is to be preceded by a *ritardando.* In syllabic chants this retarding movement affects not only the last syllable, but also those immediately preceding, if the last word be a polysyllable; in melismatic chants the entire group before the breath mark is retarded. At the close of a melody the ritardando commences a little before the last tonic accent.

In the course of a *melisma* (a rich group of notes) there often occur points of rest, where, however, it is not necessary to take breath. In such cases (generally there is also a transition from one neum to another), a slight retarding of the movement, a momentary resting on the last tone of the group preceding, will be sufficient.

In observing the ritardando the organist must cling closely to the interpretation of the singer. The following example may serve as an illustration of our remark:

[2] Wagner, Greg. Mel.

71.

In this illustration we have a ritardando:

1) before a breath mark;

2) before an important melodic member;

3) at the end of a melody.

† This sign signifies the passage from one neum to another. The voice remains for a moment hanging, as it were, on the closing note of the neum.

In cases like No. 2 it is allowed to take breath, though it is better not to do so.

In modern notation the foregoing example takes the following appearance:

72.

CHAPTER XV.

47. **Melody treated as Imaginary Counterpoint.**—We remarked above, in the introduction of this work, that each Plain Chant melody is to be considered as the soprano of a counterpoint,[3] to which the bass as a *cantus firmus* is to be added. This granted, it follows that the single notes, according as their melodic and harmonic importance is greater or less, may be regarded as suspensions, anticipations, auxiliary, passing, or changing notes.

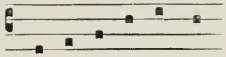
The importance or value of a note depends, as is well known, on its (musical) accent, which accent in its turn, depends either on the position of the note in a

[3] Counterpoint is not taken here in its strictest sense. In counterpoint, so understood, all parts enjoy equal rights, while in choral all other parts are subordinated to the highest part.

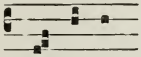
musical group (in melismatic melodies) or (in syllabic melodies) on the syllable of the text over which the note is placed.

We treat respectively then: *a*) syllabic, *b*) melismatic melodies.

48. **Syllabic Chants.** For the accompaniment of syllabic melodies we may say as a general rule that every tone may be supported by a distinct chord. We say as a general rule, because cases occur where its observance disturbs the rhythmical movement so characteristic of choral. But even in such cases the supporting of each syllable by a new chord cannot be absolutely forbidden, as is shown by the fact that in the accompaniment of the so-called "*Kirchenlied*" such a mode of harmonization does not create unpleasant sensations. Yet it must be observed that just in rhythm lies the principal difference between the "*Kirchenlied*" and choral; the rhythm of the former being mensurable (measured, mathematical), while that of the latter depends on the idea expressed in the text, and consequently on the relative importance of the single syllables of which the text is composed. Now if the idea expressed by the text is the source of the rhythm of Choral melodies, it must also be the factor that determines whether delivery is to be faster or slower. Consequently as syllabic chants in general move more rapidly than others, it is advisable to consider them as composed of musical groups defined by the tonic accents of the text, and to provide them with corresponding harmonies.

Thus the melody here given:  is best represented

Glori - fi - cá-mus te.

as follows: 

49. **Tone Groups.** This is the most important and also the most interesting point in the accompaniment of Choral. The rhythm must be preserved in the harmonization. The smooth flow and easy glide of the melody must be reflected in the chords of the accompaniment.

We have already remarked that the fundamental principle of the rhythm of Choral is oratorical rhythm (text-declamation, elocution), and that is rhythm of oratory (or for that matter every kind of rhythm) is founded on such a succession of contrasted elements as will call forth sensations of pleasure. In the case of Choral (oratory), the elements so contrasted are: Strong in contrast to weak; rise (*arsis*) to fall (*thesis*); accented to unaccented; principal accent to secondary accent. In No. 44, we have seen that the principal accent in a group rests on the first note, and that in consequence, the remaining notes are subordinated to it, and are inferior to it in importance. The question now arises: How are the mutual relations between these contrasted elements to be brought out and expressed in the accompaniment?

50. **Musical Accent.** The modern composer has at his disposal two means of producing musical accent when he wishes to give greater intensity and power to tones that he considers important.

The first is what we call dynamic accentuation, and it may be produced (quantitively) by increasing the number of instruments, or (qualitively) by assigning to each tone in a passage, its proper value in that long *line of force,* which commences with the most delicate *pianissimo* and increases until it reaches the most passionate *fortissimo.*

The composer's second means for producing accent lies in the skillful use of *harmonic progressions.*

The harmonic climax embodied in a consistently developed series of chords is one of the most effective and overpowering methods of expressing musical accent and of illustrating a musical thought or period.

This accentuation is a result of the irritation produced on the nerves by hearing the abrupt, precipitous quality of chord progressions, and the irritation increases in inverse ratio to the relationship between two or more succeeding chords. Therefore *dissonances* will produce the sharpest accent.

Dissonances give a powerful impetus to the melodic stream. They send it, plunging as it were, down the rapids, to resume its calm and tranquil flow when it glides into the smooth level bed of the consonances below.

What might be called the oscillations of dissonances when occurring rapidly, produce the effect of swiftly recurring musical blows.

The accent produced by appropriate chord progressions is much sharper and its effect is much more lasting than that produced by dynamic aid alone. The repetition of the same chord, however varied dynamically it may be, never makes more than an instant impression and it may easily degenerate into monotony.

For this reason this mode of accenting is almost valueless in organ accompaniments, as it can only be produced by the use of the swell pedal and the echo organ. This is objectionable because the essential beauty of organ music is a calm majestic flow of tone.

Moreover the rhythmic flow of choral melody is seriously marred by this method.

Chord progression is consequently the only effective means left for expressing musical accent, but this method, if once well mastered, is invaluable and unfailing.

The almost unlimited number of combinations and degrees of relationship which exist between the chords of the scale enable the organist to vary his accents and introduce suitable variety. The skip from the bass tone to its octave, a very slight variation, is sufficient to give clearness and distinction to a musical accent.

CHAPTER XVI.

51. **Chord Progressions.** In order that the accompaniment shall reflect the rhythm of the melody we lay down the following (fundamental) rules:

1) *Tone groups, not single tones, are the elements to be harmonized.*
2) *If feasible, the new chord should enter with the first note of the tone group.*
3) *The last note of a group of three tones, as well as every prolonged note may be supported by a distinct or new chord.*

A few remarks may be of service to the student in making a practical application of these rules.

As the new chord is the accented element in the accompaniment, it should, in general, accompany the first note in a tone group, since it is this note that carries the accent. We say in general, because cases may occur where a natural, symmetrical, well-rounded progression of chords can be realized only by allowing a change of harmony at some less important point of the melody. Thus in a group of three notes, it is permissible to provide the last tone with a new chord, which however should be of a somewhat lighter character. This exception has its foundation in the manner in which the singer interprets such groups. The first note being accented, may be compared to a spring from which the two following notes naturally purl forth with light rhythmic flow. The last of these three notes will usually be of more importance than the second. The second note of the group having the quality of a passing note may be considered as a channel which serves to transmit the melodic powers developed by the accent to the third note, while this third tone accumulates this power before passing it on to the following group. And this effect is repeated through successive groups. When a new syllable is to be sung on the third tone, more importance still has been given to it.

In groups of two notes this does not occur. The second tone of these groups is generally a mere echo of the first and correspondingly of less importance.

But here and always good judgment must determine the most effective result to produce.

Practical necessity or artistic advantage will often suggest some modifications of theory's demands.

The *Podatus*, in which the first tone is lower than the second, offers opportunity for exceptions. If the second tone is only a step distant from the first, it will have the character of a passing note and consequently will be too light in value to need a new chord. But in proportion to the distance the second tone is removed from the first will be the necessity for supplying a new chord for the second tone.

This view will be emphasized if one considers the Podatus from a subjective standpoint, that is, in its effect on the singer. The greater the interval between the second and first tones, the more intense will be the contraction of the vocal chords. This contraction pre-supposes a increased degree of physical exertion and consequently an increase in emotional activity.

While the second tone of the Podatus may become stronger under certain conditions it must never receive the same accent as the accented point of the melody, and this distinction may be expressed by the character of the accompanying chord.

A change of chords is rarely allowable for the second note of the *Clivis*, this note by its position being inferior in power and emphasis to the first note, which is always the higher. It may be well to note here that there are different classes of accents, which different classes vary in value as they represent more or less important elements of the underlying idea.

(To be continued.)

GLEANINGS FROM GREGORIAN SUMMER SCHOOLS.

ON November 22 (the feast of St. Cecilia, the glorious Patron Saint of Church Music) it will be four years since the famous *Motu proprio* of His Holiness, Pope Pius X, appeared. During the four years that have elapsed since the inauguration of the traditional chant a great deal has been done, but it cannot escape our notice that a still greater amount of work remains to be accomplished. Much can be done if good-will reigns on all sides. It is beyond doubt that the lion's share of labor falls to our parish schools and their teachers respectively; in particular are the various sisterhoods looked upon as main helps in bringing about the desired reform.

"Are Sisters Able to Teach the Gregorian?"

This is the question frequently asked. A few months ago a venerable priest, the pastor of a large parish near Boston, related to me the following incident: "As the Notre Dame Sisters for many years were teaching at our parish school, we thought it proper to celebrate the anniversary of Blessed Mother Julia's beatification. The big choir, for various reasons, was not available for the occasion. What were we to do? One of the Sisters humbly suggested that the children might sing High Mass. The newness of the project embarrassed me at first, but I consented. When the day came round, the children sang the 'Angel Mass' in such a manner that I could hardly trust my ears. They sang it beautifully; they pronounced the text much better than the big choir ever did; I could not help listening; tears streamed down my cheeks. I have been pastor now nearly thirty years of that place, but never was I so moved, so delighted, so pleased. What surprises me in particular is that the Sister in charge had but two weeks to practise. The children were able to read some Latin hymns and psalms, but taking even this into consideration I do not see how it was possible to accomplish such results within two weeks."

Many of my readers will probably share the astonishment of our good pastor. But wherein did the secret of the Sister's success lie? One reason undoubtedly is found in the circumstance that the children had already been drilled in reading Latin. While this reflects equal credit on pastor and teacher, we are inclined to suspect that there was a special qualification in the Sister who had charge of the vocal work. The explanation of this fact is not to be sought in an assumption that the Sister in question was *exceptionally* gifted for teaching Plain Chant. Our experience has brought us in connexion with her Sisters in religion (at Cincinnati and at Boston) who have produced and are continuing to produce similarly satisfactory results. Repeatedly we have had occasion to admire the holy zeal with which, during the hot summer months, teachers, organists, nay whole communities, take upon themselves the task of learning the ancient melodies of the Catholic Church. Nor could we help being edified by the enlightened courage with which the Superiors urged the Sisters on to exchange the glass pearls of cheap, sentimental hymn tunes for the real gems presented in the chaste melodies of old.

In order to put the work begun in summer on a solid foundation, daily chant practice was introduced in all the houses. If half an hour could not be spared for the purpose, twenty (or sometimes fifteen) minutes were unfailingly set

Ave Maria.

(Text complete.)

Edited by J. Grone.

JACOB ARCADELT.
1514?-1570-75?.

J.F. & B. 2269-3

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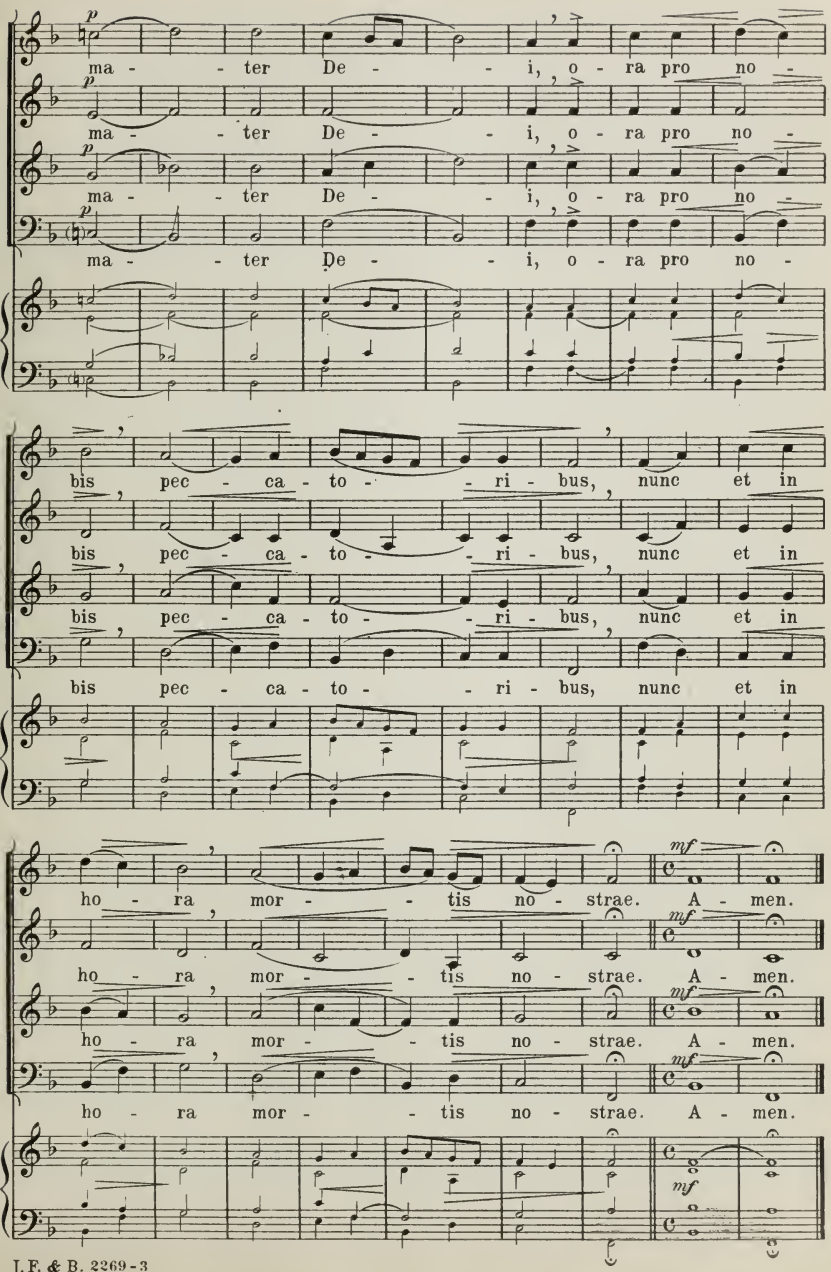
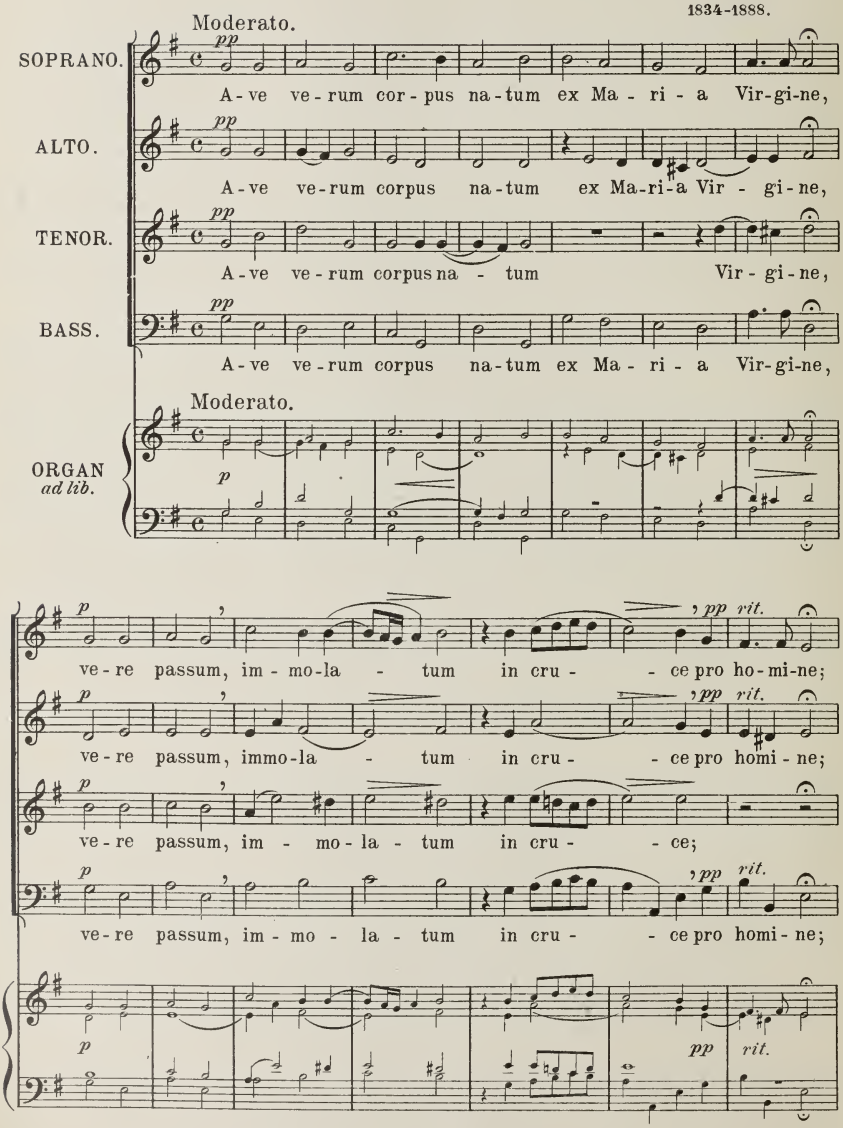
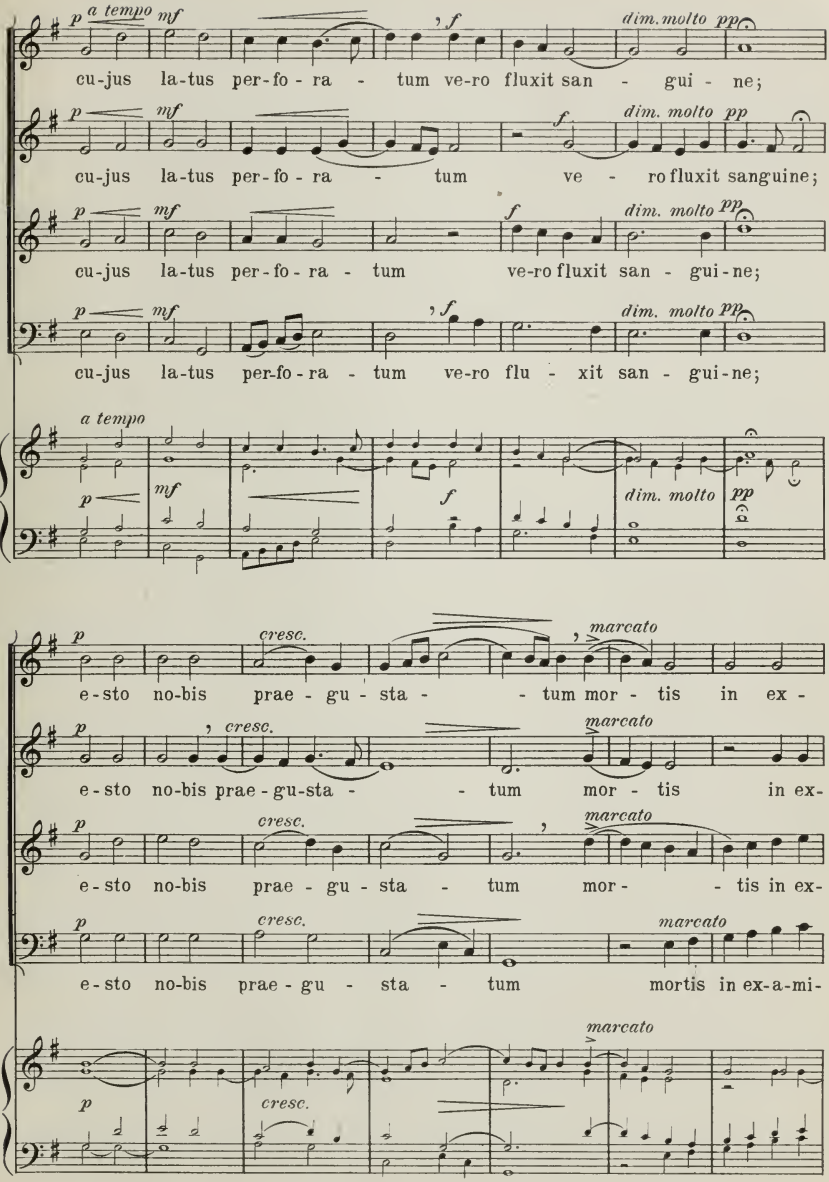
mf
Be - ne - di - cta tu, be - ne - di - cta tu in mu - li -
e - ri - bus, et be - ne - di - ctus fru - ctus ven - tris tu -
- i, Je - sus. San - cta Ma - ri - a,
f

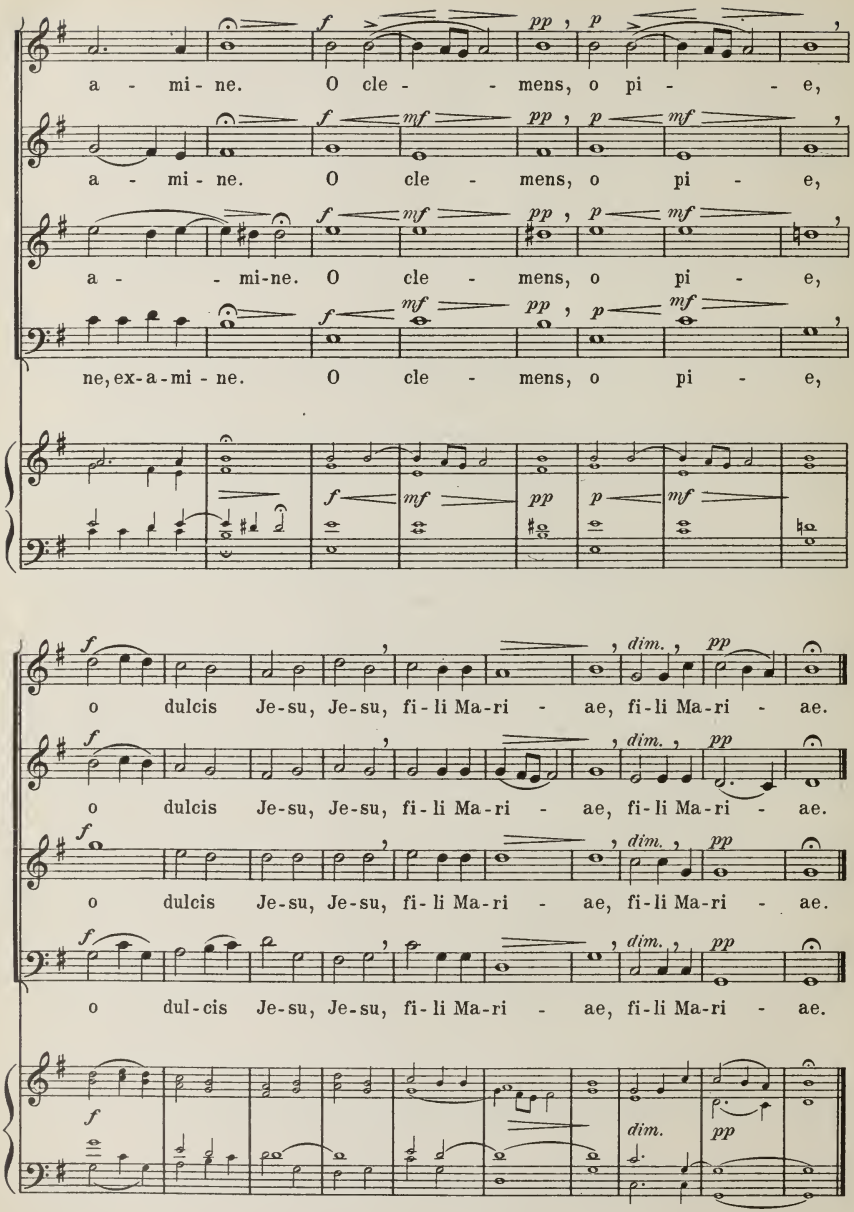

p
ma - - ter De - - i, o - ra pro no -
ma - - ter De - - i, o - ra pro no -
ma - - ter De - - i, o - ra pro no -
ma - - ter De - - i, o - ra pro no -
bis pec - ca - to - - ri - bus, nunc et in
bis pec - ca - to - - ri - bus, nunc et in
bis pec - ca - to - - ri - bus, nunc et in
bis pec - ca - to - - ri - bus, nunc et in
mf
ho - ra mor - - tis no - strae. A - men.
ho - ra mor - - tis no - strae. A - men.
ho - ra mor - - tis no - strae. A - men.
ho - ra mor - - tis no - strae. A - men.

Ave verum corpus.

Rev. FR. X. WITT. D.D.
1834-1888.




p a tempo mf , f dim. molto pp
cu-jus la-tus per-fo-ra - tum ve-ro fluxit san - gui - ne;
p mf f dim. molto pp
cu-jus la-tus per-fo-ra - tum ve - ro fluxit sanguine;
p mf f dim. molto pp
cu-jus la-tus per-fo-ra - tum ve-ro fluxit san - gui-ne;
p mf , f dim. molto pp
cu-jus la-tus per-fo-ra - tum ve-ro flu - xit san - gui-ne;
a tempo
p mf f dim. molto pp
p cresc. , marcato
e-sto no-bis prae - gu - sta - - tum mor - tis in ex -
p , cresc. marcato
e-sto no-bis prae-gu-sta - - tum mor - tis in ex-
p cresc. , marcato
e-sto no-bis prae - gu - sta - tum mor - - tis in ex-
p cresc. marcato
e-sto no-bis prae - gu - sta - tum mortis in ex-a-mi-
marcato
p cresc.


a - mi - ne. O cle - - mens, o pi - - e,
a - mi - ne. O cle - mens, o pi - e,
a - - mi-ne. O cle - mens, o pi - e,
ne, ex-a-mi - ne. O cle - mens, o pi - e,
o dulcis Je-su, Je-su, fi - li Ma-ri - ae, fi-li Ma-ri - ae.
o dulcis Je-su, Je-su, fi - li Ma-ri - ae, fi-li Ma-ri - ae.
o dulcis Je-su, Je-su, fi - li Ma-ri - ae, fi-li Ma-ri - ae.
o dul-cis Je-su, Je-su, fi - li Ma-ri - ae, fi-li Ma-ri - ae.

ADORO TE.

J. G. E. STEHLE.

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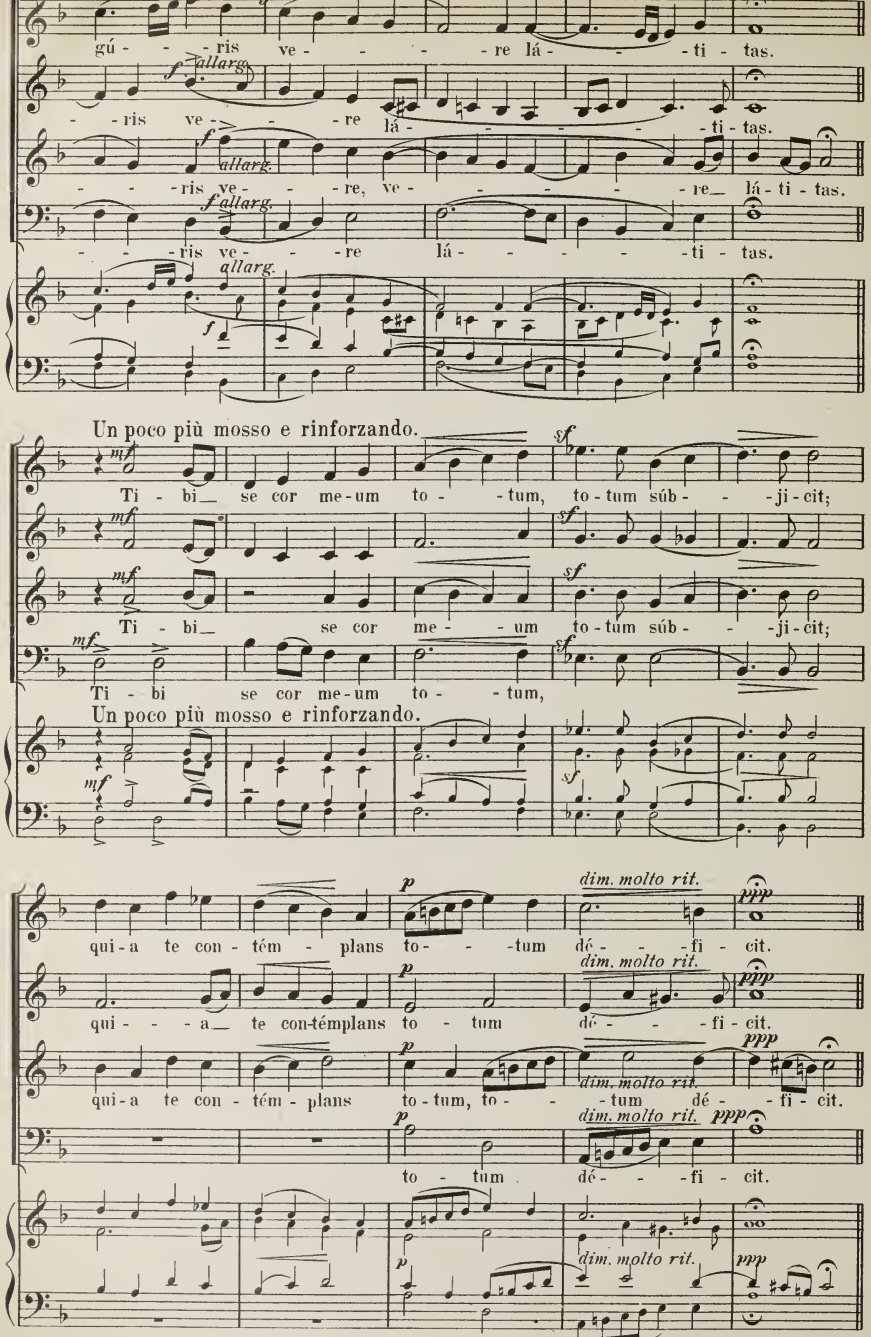
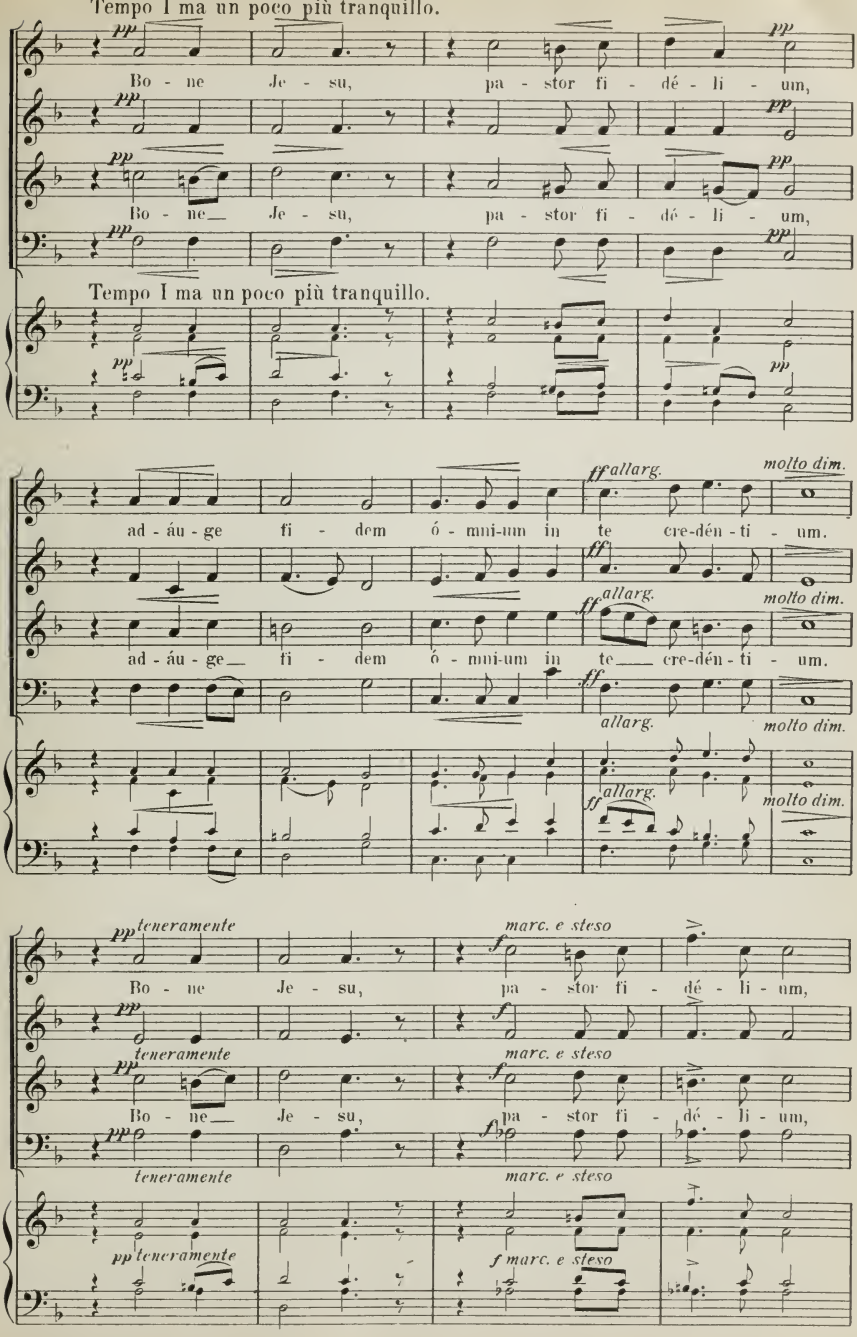

gú - - - ris ve - - - - re lá - - - ti - tas.
f allarg.
- - ris ve - - - re lá - - - - - ti - tas.
f allarg.
- - - ris ve - - - re, ve - - - - - re lá - ti - tas.
f allarg.
- - - ris ve - - - re lá - - - - - ti - tas.
allarg.
f
Un poco più mosso e rinforzando.
mf
sf
Ti - bi se cor me - um to - - tum, to - tum súb - - - ji - cit;
Ti - bi se cor me - - um to - tum súb - - - ji - cit;
Ti - bi se cor me - um to - - tum,
Un poco più mosso e rinforzando.
p
dim. molto rit.
ppp
qui - a te con - tém - plans to - - - tum dé - - - fi - cit.
qui - - - a te con-témplans to - tum dé - - - fi - cit.
qui - a te con - tém - plans to - tum, to - - - tum dé - - fi - cit.
to - tum dé - - - fi - cit.


Tempo I ma un poco più tranquillo.
pp
Bo - ne Je - su, pa - stor fi - dé - li - um,
Bo - ne Je - su, pa - stor fi - dé - li - um,
Tempo I ma un poco più tranquillo.
ff allarg.
molto dim.
ad - áu - ge fi - dem ó - mni-um in te cre-dén - ti - um.
ad - áu - ge fi - dem ó - mni-um in te cre-dén - ti - um.
teneramente
marc. e steso
Bo - ne Je - su, pa - stor fi - dé - li - um,
Bo - ne Je - su, pa - stor fi - dé - li - um,
f marc. e steso

pp
rf
ff
ad - au - ge fi - dem . ó - - - - - mni - um_ in_
in_
ad - áu - ge fi - dem o - - - - - mni - um_ in
in_

portato
lento assai estinguendo.
pp
te cre - dén - ti - um, o bo - ne Je - su.
te cre - dén - ti - um, o bo - ne . Je - su.
te cre - dén - - ti - um, o bo - ne Je - su.
te cre - dén - ti - um, o bo - ne Je - su.

PANIS ANGELICUS.

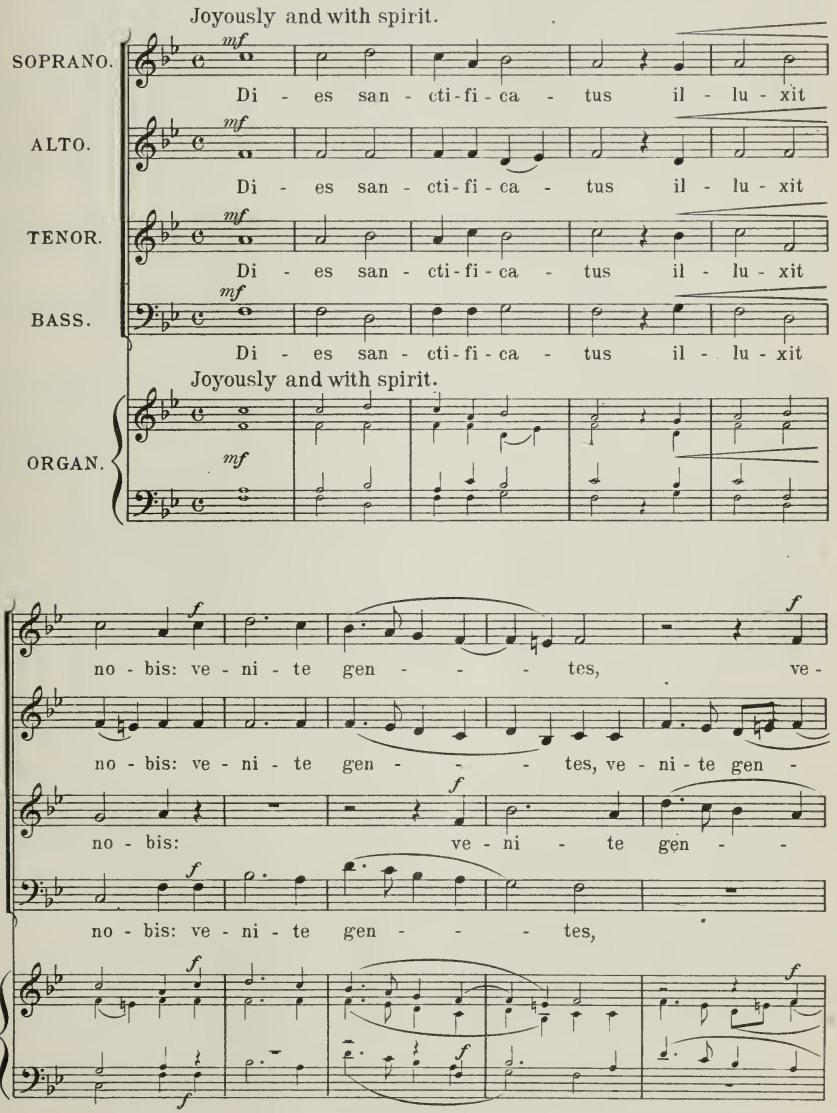
CL. CASCIOLINI.

pp
o res mi - rá - bi - lis! man - dú - cat Dó - mi - num, man - dú - cat
o res mi - rá - bi - lis! man - dú - cat Dó - mi - num, man - dú - cat
sfz
sfz poco cresc.
p
Dó - mi-num pau - - -per,— ser - vus, pau - - -per,— ser - vus, et
Dó - mi-num pau - - -per,— ser - vus, pau - - -per,— ser - vus, et
rall.
pp dolcissimo
riten.
hú - mi - lis, et hú - mi - lis, et hú - - - - mi - lis.
hú - mi - lis, et hú - mi - lis, et hú - - - - mi - lis.

Dies Sanctificatus.

Edited by
A. EDMONDS TOZER.

G. P. da PALESTRINA.



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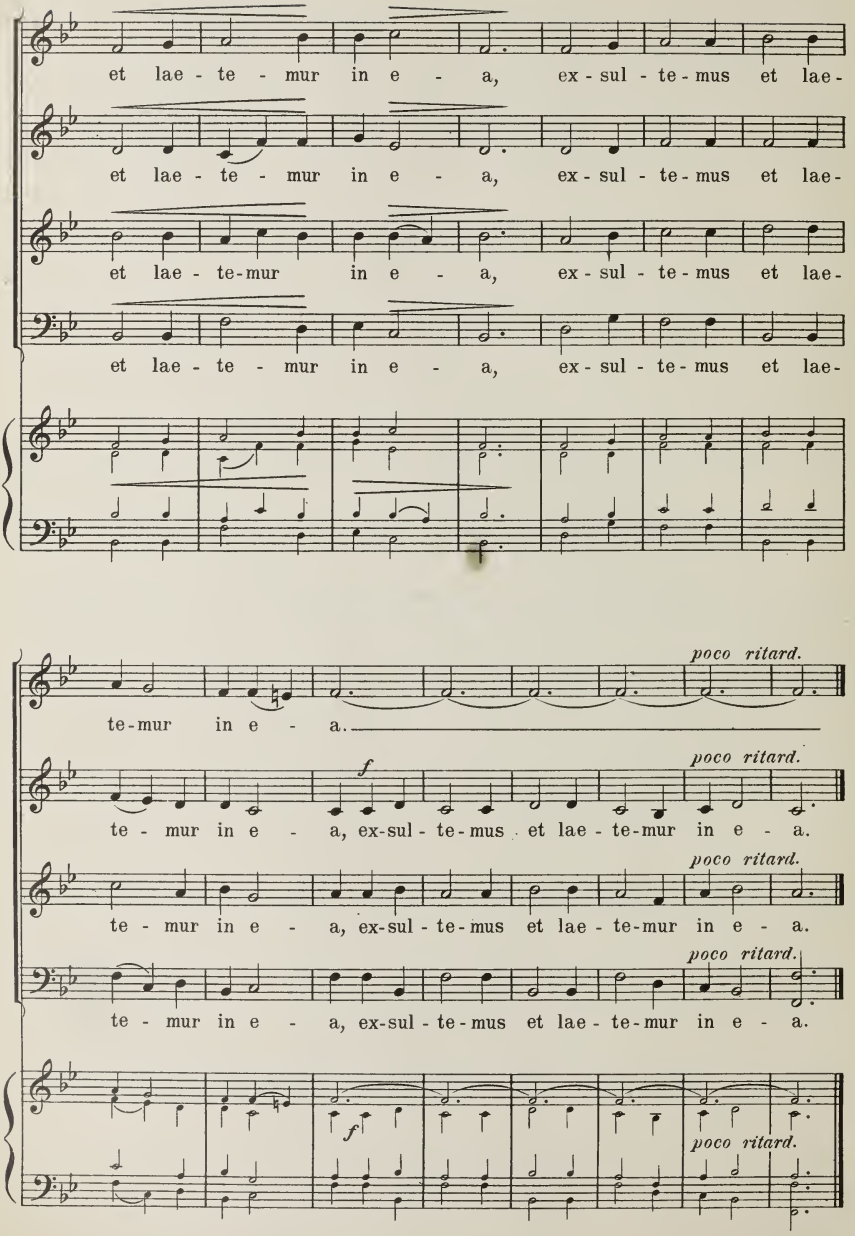
menof
ni - te gen - tes et ad - o - ra - te, ad - o - ra - te
- - tes, ve-ni-te gen - - tes et ad - o - ra -
menf
- - tes, ve - ni - te et ad - o - ra -
f
ve-ni-te gen - - tes
menof
menof
f
mf
Do - mi - num, et ad - o - ra-te Do - mi - num: Qui - a
mf
te Do-mi - num, et ad-o - ra-te Do-mi - num: Qui - a
te ad - - o - ra - te, ad-o - ra-te Do - mi - num: Qui - a
mf
et ad - o - ra - te et ad-o - ra-te Do - mi - num: Qui - a
mf
mf
mf
cresc.
ff
ho - - di - e de-scen - dit lux ma - gna in
cresc.
ff
ho - - di - e de - scen - dit, de - scen - dit lux ma - gna in
cresc.
ff
ho - - di - e de - scen - dit, de - scen - dit lux ma - gna in
cresc.
ho - - di - e
cresc.
ff

ter - ris, de-scen - dit lux ma - gna in ter - ris. Haec
ter - ris, de-scen - dit lux ma - gna in ter - ris.
ter - ris, de-scen - dit lux ma - gna in ter - ris.
de-scen - dit lux ma - gna in ter - - ris.
cresc. e marcato
dim. e rit.
di - - es, quam fe-cit Do - - - - mi - nus.
Haec di - - es, quam fe-cit Do - - - - mi - nus.
Haec di - - es, quam fe-cit Do - - - - mi - nus.
Haec di - - es, quam fe-cit Do - - - - mi - nus.
Quicker.
Ex-sul - te-mus et lae - te - mur in e - a,
Ex-sul - te-mus et lae - te - mur in e - a, ex-sul - te-mus
Ex-sul - te-mus et lae - te - mur in e - a, ex-sul - te-mus
Ex-sul - te-mus et lae - te - mur in e - a, ex-sul - te-mus
Quicker.


et lae - te - mur in e - a, ex - sul - te - mus et lae -
et lae - te - mur in e - a, ex - sul - te - mus et lae -
et lae - te - mur in e - a, ex - sul - te - mus et lae -
et lae - te - mur in e - a, ex - sul - te - mus et lae -
te - mur in e - a.
poco ritard.
f
te - mur in e - a, ex - sul - te - mus et lae - te - mur in e - a.
poco ritard.
te - mur in e - a, ex - sul - te - mus et lae - te - mur in e - a.
poco ritard.
te - mur in e - a, ex - sul - te - mus et lae - te - mur in e - a.
poco ritard.
f
poco ritard.

aside for it. From month to month the task became easier, the voices would commence to bring out the rising and falling waves of a Kyrie, or the elastic curves of an antiphon. Each success served as an impetus for increased application. The immediate or, as it were, natural connexion between Chant and prayer was felt by all; the simplicity and directness that underlie the ancient compositions appealed forcibly to heart and mind.

If success always arises from a concentration of effort, no one need be surprised at results such as those recorded above. And while we do not wish to affirm that success is not attainable except by the exclusive use of Plain Chant, and much less, that the Sisters above-mentioned stand alone in their reformatory efforts, so much at least follows from what has been said, that a whole-hearted resolution and determined devotion to the cause will conquer difficulties which less courageous minds are apt to consider insurmountable.

A Possibly Surprising Recipe for Music-Sickness.

During the Old Home Week at Boston the writer of these lines one day had a conversation with a prominent musician of the city. The subject of discussion was Plain Chant rhythm and harmonization. Meanwhile, the hour for an organ concert was approaching and, being eager to attend it, I invited my friend to come along. "Not for any money," he said; "I could not sit down and listen for an hour and a half to those fugues and pieces. I have heard and played the numbers on the program so often that I am sick of them. My ambition at present is concentrated upon Plain Chant." When I expressed my astonishment, he continued, saying: "The more I follow up the process of musical evolution the more I seem to notice that the serpent is biting its own tail, or, in other words, that we are drifting into the channel from which we set sail. The latest opera of Debussy is proof of it; it is nothing less than well-disguised Plain Chant. I for my part am very anxious to study the Gregorian from its first beginnings up to the most elaborate forms. The melodic problems of the traditional chant have roused my keenest interest. There is art, sublime art in the golden proportions which are discovered in almost every specimen; there is strength, manly strength, dignity, and elegance of a superhuman nature in the structure of the whole."

Almost in these terms my friend, who by many is termed an ultra-modern composer, gave utterance to his admiration of the chant of old. We put his words down here for the consolation of those who occasionally are told (even by Catholics) that Plain Chant melodies are antiquated, meaningless, or even barbarian. That this musician does not stand alone among the moderns in his appreciation of Plain Chant, is apparent from the following words of an author who is acknowledged to be one of the fairest and best-informed writers on the history of music: "There is a solemn, unearthly sweetness in these tones which appeals irresistibly to those who have become habituated to them. They have maintained for centuries the inevitable comparison with every other form of melody, religious and secular, and there is reason to believe that they will continue to sustain all possible rivalry, until they at last outlive every other form of music now existing." [1]

Conception, Missouri. P. Greg. Hügle, O. S. B.

[1] *Music in the History of the Western Church*, Edward Dickinson, p. 100.

SYNCOPE AND THE ACCOMPANIMENT OF GREGORIAN CHANT.

NOT a little protest has been made since Dom A. Mocquereau's exposition of the Solesmes theory of rhythm was published in the seventh volume of the *Paléographie Musicale* and especially since the rhythmical editions of Gregorian Chant have shown the practical application of laws which until then had been formulated with more or less precision and which had never roused any strong opposition. And yet the *Paléographie* has said nothing that was substantially new.[1] Many readers of the treatises which appeared up until a few years ago, had accepted the Solesmes ideas; they opposed them only when they saw their clear, graphic application: the conclusion seems inevitable that they understood but little of the theories contained in the books they had been studying. We have an irrefragable proof of this in the fact that all those who have risen in such violent opposition to the *Paléographie* and to its logical consequence, the rhythmical editions, have founded all their argumentation on a misunderstanding.

Most curious are the fancies that have manifested themselves in connexion with the two words, *arsis* and *thesis,* words which it would be better never to use at all, since their respective significations have changed more than once. The *Paléographie* insists on the teaching that dynamic accentuation (the tonic accent of a word when sung) is entirely independent of the alternation of arsis and thesis. Notwithstanding this, the *Paléographie* was accused of teaching that the tonic accent is bound to the up-beat of the rhythm, i. e. to the arsis; so that Dom Mocquereau finds himself accused of teaching the very thing that he has set himself to combat.[2]

The origin of all these grave misunderstandings is the difficulty which many musicians find in separating the concept of strong-beat (the dynamic and tonic accent of a word when sung) from that of the rhythmical "touch" or *ictus* (the down-beat).

The difference between measured and free rhythm consists in the fact that in one (the measured) the rhythmical feet are similar one to the other; i. e. they are all binary or ternary according to the type selected at the beginning of the composition; while free rhythm arises from the succession of rhythmical feet of different natures, now binary, now ternary. But the nature of the individual feet is identical in both forms of rhythm (whether measured or free); hence we can study the fundamental laws of rhythm equally well in either form.

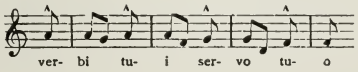
[1] A proof of this is that Father Lhoumeau, a strenuous defender of the Solesmes rhythmical theories while Dom Pothier was still a member of the famous community, in order recently to oppose the ideas of the *Paléographie* was obliged to attempt a recantation of his former teaching; so far, however, he has not succeeded in doing so satisfactorily.

[2] One of the principal intentions of the theoretical exposition contained in the seventh volume of the *Paléographie* is precisely to explain all the phenomena of Gregorian rhythm without the intervention of the syncope. In this connexion the *Rassegna Gregoriana* of May-June, 1907, has an article by Dom Mocquereau, "Etude et exécution de l'Apostropha-pressus et de son équivalence 'l'apposition,'" in which the learned Prior of Solesmes combats the syncopated execution of the pressus—the only case in Plain Chant where such an execution might be open to discussion.

First of all let us recall an indisputable fact, and one which, strange to say, is not always present to the minds of church musicians. The organ is an instrument which by its very nature cannot express the dynamic accentuation of sounds. In organ music, then, all the rhythmical phenomena of the dynamic order, i. e. the alternation of strong and weak beats, are eliminated; nevertheless we perceive perfectly well the rhythm of a composition played on that instrument. It follows therefore that rhythmical movement is independent of dynamic accentuation, so much so as to be able to do without it.

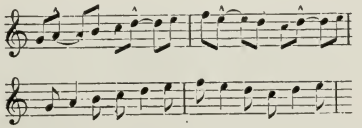
If so, what is the relation existing between rhythmical movement and the alternation of strong and weak beat?

M. V. d'Indy has written that in the measure the down-beat is rarely a strong beat—except in bad music. An accurate examination of any musical work offers innumerable proofs of this great truth. For instance, the theme of the Overture to the Magic Flute. The up-beats are all, or nearly all, strong. The citation of similar examples would fill volumes. A single fact will suffice for our purpose—a fact known to the most humble musician, that in the mazurka the third beat of the bar is characteristically strong. Where, then, is the difficulty in the following rhythm?



Yet one of the charges most insistently made against the Solesmes theory, one which is most incredibly groundless, is that by following that theory a syncope is produced in the accompaniment of the Gregorian melodies every time that a tonic accent is placed on an up-beat immediately preceding a rhythmical "touch" or ictus. It is this particular charge and this particular phenomenon that we now wish to consider.

We repeat the observation that the organ is incapable of expressing dynamic accentuation; syncopation is perceived when played on that instrument; it is therefore undeniably independent of dynamic accentuation. The argument is negative. Players of wind or string instruments and singers—in short, all musicians except those who play the organ or piano—know very well that a syncope may be accented in two ways: either by placing the greater intensity at the beginning of the syncopated note,



or by reserving the intensity to the second half of the syncopated note, i. e. by making sensible the two values, which taken together constitute the long note.

The esthetic value is quite different, but the syncopation is substantially the same, in both cases—another proof that dynamic accentuation is independent of the substance of rhythm.

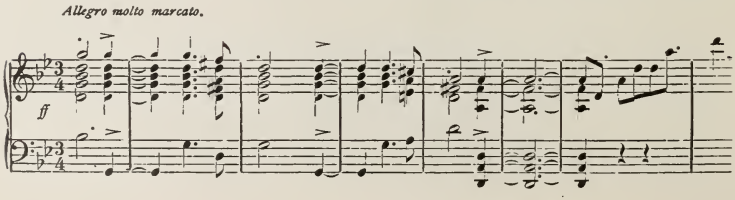
In measured music (i. e. when the normal place of the rhythmical ictus is known) does syncopation displace the ordinary disposition of the ictus?

In the following example, taken from the Cantata "Freue dich erlöste Schaar" by J. S. Bach:

the accompaniment evidently beats the time in such a way as to render sensible all the rhythmical ictus; hence in this and all similar cases the ictus are not displaced. Here we may remark that without some element which brings out the normal procedure of the ictus, all perception of syncopation is lost. When a music teacher finds himself in difficulty with a pupil who does not succeed in executing well a syncopated passage, he accentuates with his hand, or voice, or foot, or bâton, the regular march of the rhythmical movements; that is to say, to aid the pupil he beats time in a very marked manner. An humble observation, but an explicit enunciation of the principle that the sensation of the syncope is founded on the correct perception of the rhythmical ictus in their normal places in the measure.

The objection may be raised that many passages are to be found in which no movement "beats time" as in the above-cited example from Bach. When all the parts or voices are homophonous and syncopated, how can the ictus be perceived in their normal places? Can it be that they are really displaced in such instances?

Here is an evident example taken from the Quartet op. 27 of Edvard Grieg:



If the strong beat determined the rhythmical ictus, i. e. the down-beat of the movement; or, in other words, if the syncopation disturbed the normal collocation of the ictus, the phrase would reach the ear of the auditor exactly as if it had been written:

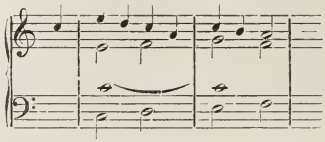
No one would admit that such was the intention of the composer, who has written the passage in such a way as to indicate that he wished the impression of ternary rhythm to be conveyed to the hearer. This is possible only by making him feel that the down-beat is in the normal position characteristic of ternary rhythm. Our example from Grieg proves: first that the strong beat is not always the down-beat (in fact the third beat of the first, third, and fifth measures is marked with an accent to warn the players to execute it with force; in other words, the note is exactly similar to one set to the accented syllable of a word in singing), secondly, that notwithstanding the homophonous, syncopated character of all the parts, the rhythmical ictus can and must be felt in its normal position; otherwise all perception of the syncopation is lost.

Is there syncopation in the first measure of this phrase?

No. But there is in this one:

Why? What is the difference between them? Only one, and it is this: in the first example the *C* of the soprano commences on the up-beat and is sustained

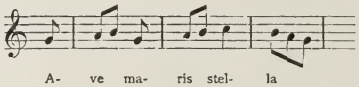
all through the measure; while in the second, it is sounded again on each succeeding up-beat. This is necessary for the very existence of the syncope.



In this form all traces of the syncopation have disappeared simply because there is no note held from one up-beat to another. We can therefore assert that:

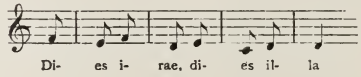
Syncope is a rhythmical phenomenon, independent of the alternation of strong and weak beats (dynamic and tonic accentuation of a word when sung), characterized by one or more sounds being held from one up-beat to the succeeding up-beat, and conditioned by the perception of the intervening rhythmical ictus.

We come now to the accompaniment of Gregorian Chant and in particular to the case where a tonic accent immediately precedes a rhythmical ictus.



Does this phrase differ rhythmically from the following one? [3]

Or take another case:

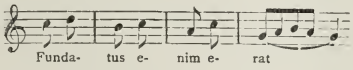


[3] We count on the musical knowledge and taste of our readers not to bring into discussion even the possibility of accenting (with greater or less force) in the following manner:

Is the rhythm here, as far as dynamic accentuation is concerned, different from that of the following example? [4]

In these and all similar phrases the only rhythmical characteristic worthy of special note is the placing of the dynamic accent on the up-beat. There can be no question of syncopation, however, since that phenomenon is indifferent to the alternation of strong and weak beats. There is no relation whatever between phrases of this sort and the syncope.

But let us place ourselves at the point of view of one who believes that the tonic accent does determine the place of the rhythmical ictus. For the moment we will overlook the fact that such a principle is excluded by all the considerations we have made in regard to rhythm in general, to syncopation when executed on the organ, and by the examples we have cited. According to this view, then, the rhythm of the phrases just examined would be the exact opposite of the one indicated by us; but where does syncopation come into the question? We are persuaded that there is no one who really believes that syncopation depends on dynamic accentuation. How could he explain, first of all, the fact that it is perceived on the organ? Admitting the principle laid down so correctly by M. V. d'Indy that in good music the down-beat is nearly always weak (a principle which no serious musician will deny), he would commit himself to the absurdity that in good music syncopation is the rule and not the exception. For the following passage the learned French composer and musician proposes this rhythm:

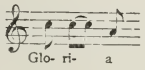


declaring the reverse to be anti-rhythmical.

We repeat, therefore, without hesitation that the position of the tonic accent on the up-beat has nothing to do with syncopation.

There are instances, however, where syncopation may very easily be brought into the question.

For example the phrase:

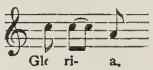


[4] The citation being made from memory, it may not be exact in all particulars; here also we trust our readers will not think of accenting the down-beat.

BEETHOVEN. Sonatine p. pianoforte.

which we would accompany as follows:

The esthetic value of these two variations is different because in B the ictus on the syllable *ri* is brought out more sensibly by the harmony, while such is not the case in A. But if the tonic accent determines the down-beat, the rhythmical ictus, the rhythm of the phrase would be:



and the accompaniment, making the chords coincide with the ictus, would necessarily be something like this:

Here also the diversity between 1 and 2 consists in the fact that in one case the second rhythmical impulse is not marked by the accompaniment, while in the other it is. But the rhythmical character of both harmonizations is identical: in both there is one of the most common of syncopations. So that those who accuse the Solesmes monks of introducing the syncope into Gregorian rhythm by placing the tonic accent on the up-beat, are the real offenders themselves when they place it on the down-beat.

We will conclude with a brief résumé of what has been said:

1. Rhythmical movement is independent of dynamic accentuation, i. e. of the alternation of strong and weak beats.

2. The tonic accent of a word, being an element dynamic in its nature, cannot determine the place of the rhythmical ictus.

3. Syncope is a phenomenon independent of dynamic accentuation, characterized by one or more sounds being held from one up-beat to the succeeding up-beat, and conditioned by the perception of the normal place of the rhythmical "touch" or ictus.

4. When a tonic accent is set to a single note of a melody or to a unison group of double its own value, the only way to avoid syncopation is to put the tonic accent on the up-beat of the rhythm and the note or group of notes on the following down-beat.

Rome, Italy. GIULIO BAS.

Letters to the Editor.

FATHER BEWERUNGE VERSUS DR. WAGNER.

To the Editor of Church Music.

Sir:

Your reviewer of Wagner's *Der Kampf gegen die Editio Vaticana* [1] seems to suggest that I ought to reply to the five points he extracts from Wagner's argumentation. I wrote a short reply to Wagner in German, early in July last. I did not consider it necessary to make a lengthy reply, since I had touched most of the views recently put forward by Wagner, in my reply to Fr. Burge, *Irish Ecclesiastical Record*, May, 1906, which was also published, together with a short reply to M. Gastoué's criticism in *La Tribune de Saint-Gervais* as a French pamphlet under the title *L'Edition Vaticane du Plain-Chant. Réponse à mes Critiques.*[2] Up to the time of writing this (October), I have not succeeded in getting my reply to Wagner published, but I expect that before the present letter appears in your paper, it will have been printed in the *Mitteilungen* of Paderborn. Here I propose to say a few words on the points your reviewer raises.

(1) "Fr. B. argues from the oldest possible readings of the manuscripts, whereas Pope Pius has, publicly and privately, rejected in most energetic terms such a norm for the Editio Vaticana." My reply is, that I do not "argue from the oldest possible readings of the manuscripts." My criterion is, as I said in my reply to Fr. Burge: "The melodies of the Church in their original purity." It would be ridiculous to maintain that Pius X has not advocated this principle in his official documents. As to his private utterances, I know nothing about them; but I hold that the reports circulated about them are utterly untrustworthy. As to the oldest existing MSS., it is clear that they are of the utmost importance for restoring the true reading of the melodies, but I pointed out already in my first article [3] that according to the *Motu proprio* of 25 April, 1904, besides the authority of the oldest MSS. also the legitimate tradition contained in the codices of later centuries is to be taken account of. I gave the following as one of the reasons for this: "It is conceivable that in some particular point the oldest MSS. may be wrong, as each of them represents the tradition of merely one place. It would be the business of scientific criticism in such an instance to determine the original version from later evidences." A very nice illustration of this has been given by Dom Mocquereau and Dom Beyssac in the July-August number of the *Rassegna Gregoriana*. They defend there the reading they gave for the Kyrie No. X of the Vatican Edition, which contains one note not contained in the oldest MS. giving this melody. They argue from intrinsic evidence that the reading of two later MSS. which have this note, is to be preferred to that of the oldest MS. This, as I said, illustrates my point of view also. But really it is difficult

[1] Vol. II, No. 5. [2] Brest, Rue du Château 4, A. Kaigre.

[3] *Irish Ecclesiastical Record*, January, 1906, p. 46, or p. 5 of the reprint in pamphlet form.

to keep patience with those who accuse me of a one-sided preference for the oldest MSS. I have just looked over the list of the readings I impugned in the Vatican Kyriale, and I find that almost invariably the evidence I quote runs thus: "all the MSS.," "nearly all the MSS.," "The vast majority of MSS." etc. Why does no defender of the Vatican edition take up these grave accusations in detail?

(2) "Even from the art-history point of view, he is superficial and incorrect; many of the variations that arose in the Middle Ages are but a natural development of the same factors that created Plain Chant." This is decidedly "tall talk." Has Wagner been looking on when "the factors that created Plain Chant" were at work? But let me submit a few considerations. It is a fact that the body of Plain Chant music was completed by the end of the sixth century. The sum total of melodies composed in Plain Chant style since that date is quite trifling. For the detailed proof of this see W. Howard Frere's preface to the Sarum Gradual, published by the Plainsong and Mediæval Music Society. Is it probable, then, that the men who were practically incapable of creating new things, were the proper agents to improve the divine melodies of St. Gregory? Again, Wagner himself declares that the principal changes which took place in the tradition of the later Middle Ages were due to "a desire to remove or to avoid the difficulties attaching to the interval of the semitone."[4] Are we to suppose, then, that the men who found it difficult to sing a semitone, were duly qualified to develop the sublime creations of the Roman genius of the fifth and sixth centuries?

(3) "In none of her great reforms has the Church ever built on a foundation so exclusively archeological. What would become of our Liturgy if we were to demand its remodelling on a plan here laid down for Choral?" All I have to say is that the plan was laid down not by me, but by Pope Pius X. But I may repeat once more what I have stated frequently, that I consider the question of following the later tradition, whenever it became universal or almost universal, as a debatable one, but that this question has very little to do with the strictures I passed on the Vatican Edition. Particularly in the Kyriale I censured almost exclusively, as mentioned already above under No. 1, such readings as have either no support in the MSS. at all, or only that of very few and these unimportant ones.

(4) "Fr. B. admits that the Editio Vaticana does not in a single note violate any characteristic trait of traditional Choral; that is all that can be reasonably demanded, and is more than can be affirmed of the Rhythmic theories of his supporters." For the rhythmic theories of my "supporters" I am not responsible, and moreover they have nothing to do with the text of the Plain Chant melodies. Further, I have not admitted what I am said here to have admitted. I only stated that to claim this is to claim very little indeed. Surely we all expected that the Vatican Edition would contain the old melodies themselves, not something else, even if it shared all their characteristic traits.

(5) "Many of the Vaticana readings criticized by him were simply typographical errors, as he himself acknowledges by bringing the corrected readings in footnotes. Why does he uphold the reproof after its foundation has given way?" It rather amuses me to see so much made of this little point. To begin with, it

[4] *Neumen-Kunde*, p. 281; *cf.* CHURCH MUSIC, Vol. I, No. 3, pp. 309-310.

means only five instances in all, out of considerably more than a hundred. Moreover, did I not, by mentioning the correction in the footnotes, thereby withdraw the "reproof?" I fancy the irritation over my procedure arises from the fact that it called public attention to the existence of printing mistakes in the first issue of the Vatican edition.

Your reviewer proceeds to say: "Dr. Wagner further asserts that the Vaticana, in numerous instances condemned by Fr. Bewerunge, particularly in its preference for *c* as the reciting-note instead of *b*, and in its regarding the accents of the last two words instead of the last word only, agrees with a tradition which set in at least as far back as the eleventh century, while Fr. B. had asserted that the two-accent cadence did not exist before the fourteenth century." As to the first point, Wagner has succeeded in leading your reviewer astray. He devotes about seven pages to prove that the preference for *c* instead of *b* is shown in MSS. of the 13th, 12th, and even 11th century, a thing that I certainly never dreamt of denying. I said in my article on the Second Part of the Vatican Edition:[5] "One of the principal changes by which, from the ninth or tenth century forward, the original form of the chant has been modified in the majority of MSS., is the substitution, frequently made, of the upper tone of the semitone interval for the lower one."

With reference to the second point, I may be allowed to go to some length, inasmuch as this is the only point on which Wagner makes even an attempt to disprove any of my statements.

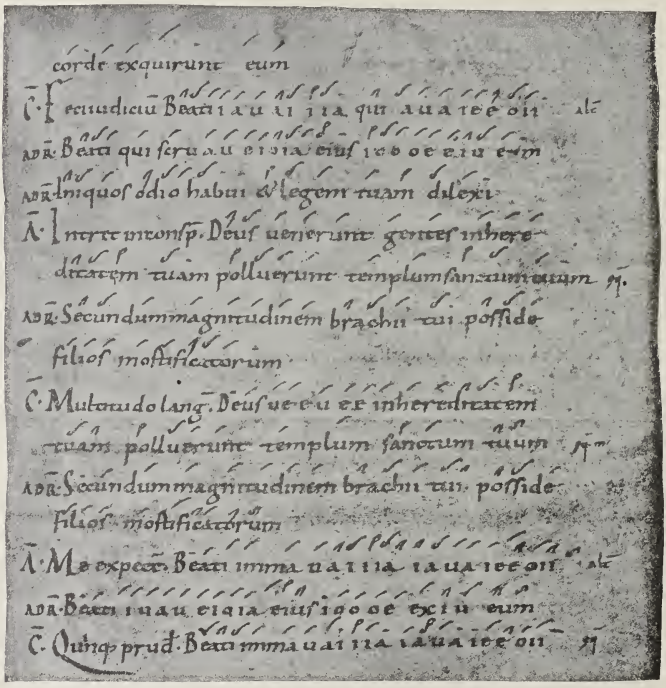
The point is about the mediation of the 6th Introit psalm tone. Of this, the MSS. have different forms. The Vaticana adopts the one with the five single notes: *g, b-flat, a, g, f*, and treats it as a cadence of two accents. Against that I made the following statement: "This mediation of the sixth tone, with *g* as first note, is not treated as a cadence of two accents before the fourteenth century."

By "this mediation" I meant, of course, the mediation in the form in which the Vaticana gives it, and which I had quoted, in musical notes, immediately above. But to make quite sure what I meant, I added "with *g* as first note."

Wagner seems to have understood this perfectly well. For to his quotation from the Codex Rosenthal, which has this form, he says: "This is the reading of the Vaticana, with preparatory *g*." This Codex Rosenthal, let it be observed, is of the fourteenth century, and therefore proves nothing against me. But notwithstanding his having seen my point, Wagner quotes a Karlsruhe Codex, fourteenth or fifteenth century, a Leipsig Codex, thirteenth century, a Trier Codex, somewhat older, and a Graz Codex, twelfth century,—all of which begin the cadence with *b-flat*, not with *g*! I must leave it to your readers what they will think of this procedure. Next Wagner quotes a Munich Codex, also twelfth century, which puts the two notes *g, b-flat* on the same syllable. It, therefore, has not the Vatican reading, not the *g* as "preparatory note," as Wagner puts it, and consequently proves nothing against me either. After this show of learning and sincerity Wagner exclaims derisively: "Bewerunge has made a slight mistake of 200 years." But he is not yet satisfied, and goes on to quote the St. Gall Codex 381, eleventh century, from which he gives four examples. Nos. 1, 3 and 4 of

[5] *I. E. R.*, November, 1906, p. 416.

these have a podatus on the second last accent. They agree, therefore, with the Munich Codex and prove nothing against me. There remains, then, the second example, *beati immaculati in via.* Here Wagner has a punctum on the syllable *cu*, and the example looks really as if it had the Vatican reading and treated it as a cadence of two accents. So this example would seem to show that I made a mistake of three hundred years,—if it were quoted correctly. But I have got the page of the MS. photographed in St. Gall and am publishing the photograph in my German reply, and this photograph shows as clearly as anything can be



shown, that the neum on the syllable *cu* is not a punctum, but a virga. The cadence here, therefore, begins on *b-flat*, not on *g*, and Wagner has got his apparent victory only by a misquotation. And this, I repeat, is the only instance in which Wagner even attempts to disprove any of my numerous statements!

I think I need not add another word.

Yours faithfully, H. Bewerunge.

Maynooth College, Ireland.

Chronicle and Comment.

PLAIN CHANT AND FALSO-BORDONE.

I. A Suggested Alternation.

A WRITER in *Aus der musikalischen Welt* (October, pp. 5-6) suggests, with respect to the singing of the psalms at Vespers, that (with a capable choir) by the use of *falsi-bordoni* the rendition could be made more beautiful and the dignity of the Feast which is being celebrated could be enhanced, and that this could be secured very well ("Eine gute Idee ist es") by having, in Feasts of the 1st Class with an octave, the verses of all the psalms alternated with *falso-bordone*. Then, on such Feasts of the 1st Class as have no octave, the first four psalms could be sung in this way, leaving the fifth to be sung in Gregorian chant; for *duplex primae classis*, three psalms in *falso-bordone* and two in Gregorian; for *semi-duplex*, one psalm in falso-bordone and the rest in Gregorian; and, finally, for *feriae* and *simplex*, all the psalms could be sung in Gregorian.

In making these suggestions for alternation of *falso-bordone* with Gregorian chant in the psalms, it is clear that the writer is endeavoring to emphasize, for the apprehension of the congregation, the various degrees of diversity of ritual rank accorded to the various Feasts of the ecclesiastical year. The cleric is informed of the special ritual rank of each day by the necessity of recurring to the *Ordo* for information both as to Feast and as to its rank; the people, however, never see an Ordo, know very little about the aforesaid ritual distinctions, and must have the intelligence of this distinction offered to their apprehension in some more obvious manner, as, for instance, by the varying degree of splendor of the ceremonial or of the vestments used. Why, then, should not the character of the music used also help to inform the congregation? A simultaneous appeal would thus, indeed, be made to both eye and ear.

The idea is, the writer thinks, a "good one." With respect to it, the following comment may not be inappropriate.

II. An Incomplete Scheme.

The brief scheme suggested by the writer whom we have quoted doubtless contemplates conditions in American churches, or in such churches as have the vesper-service only on Sundays. This fact would eliminate the suggestions he makes for the treatment of the *feriae*, of the *simplex*, and of the *semiduplex* feast—leaving, however, the *semiduplex* of Sunday in a class by itself. Above this, in ritual precedence, we find the (1) *duplicia minora*, (2) *duplicia majora*, (3) *dupl. 2ae classis*, (4) *dupl. 1ae classis* without an octave, and (5) *dupl. 1ae classis* with an octave. If to these we add the Sunday *semiduplex*, we shall have (even excluding the *feria*, the *simplex*, and the *semiduplex* feast) no less than six varieties of ritual splendor, with only five psalms with which to indicate the relative ritual precedence of the feast. Perhaps the musical treatment of the

hymn and of the Magnificat would help us here. Apropos of this, the writer has something interesting to say of both hymn and canticle, although not in connexion with the distinction of feasts and their musical treatment. We have merely desired thus far to point out that the writer has not completely covered the ground of the distinctions of feast in the scheme he suggests, and we have sought to show how that ground could be covered by the inclusion of hymn and Magnificat; and we have left open for discussion the question of the advisability of making any such musical discrimination. This question, we think, is essentially a thorny one, and raises many previous questions of musical preferences, and not a small question of general taste.

THE VATICAN GRADUALE.

I. Decr. S. R. C., 7 August, 1907.

Hanc Vaticanam Gradualis Sacrosanctae Ecclesiae Romanae Editionem, Sacra Rituum Congregatio, attentis atque confirmatis Decretis suis, datis diebus xi et xiv Augusti anni 1905, uti authenticam ac typicam declarat et decernit; quippe quae pro Missis de Tempore et de Sanctis, necnon et pro Missarum Ordinario, Cantum gregorianum exhibet, prout is fuit a SS. D. N. Pio Papa X feliciter restitutus, ipsiusque iussu et auctoritate diligenter ac rite revisus et recognitus. Ea quidem fuit totius operis norma, quam varia plane instituerant et iniunxerant documenta Pontificia, et perspicue rursus ac plenius exponit et inculcat Commentarium de ratione editionis Vaticanae Cantus Romani quod Graduali praemittitur.

Haec autem Editio, ut in usum apud omnes ecclesias hic et nunc deveniat ita sancitum est, ut caeterae quaelibet Cantus Romani Editiones, ad tempus tantummodo iuxta Decreta praedicta toleratae, nullo iam in futurum iure gaudeant, quo typicae substitui possint.

Quo vero forma Cantus aptius posset restitui, restitutae sunt etiam nonnullae hic illic quoad verba lectiones, quamvis ab hodierno textu Missalis alienae. Quarum restitutio, quum ab ipso Summo Pontifice, in audientia die xiv Martii anni 1906 E.mo Cardinali Pro-Praefecto huius Sacrae Congregationis indulta, expresse fuerit approbata atque praescripta, in futuris Gradualis Editionibus omnino erit observanda.

Following and confirming the Decrees of the 11 and 14 August, 1905, (1) the Sacred Congregation of Rites declares and decrees this Vatican Edition of the Graduale of the Holy Roman Church to be authentic and typical, inasmuch as, for the Masses of the Season and of the Saints, and for the Ordinary of the Mass, it exhibits the Gregorian Chant as restored by our holy Lord, Pope Pius X, and diligently and properly revised and corrected by his order and authority. The norm followed for the whole work was that which various Pontifical documents plainly proposed and prescribed, and which is again clearly and more fully set forth and inculcated by the Commentary (2) on the character of the Vatican Edition of the Roman Chant, prefixed to the Gradual.

That this Edition should forthwith come into use in all the churches is decreed in such wise that other editions of whatsoever kind, which have been merely tolerated for a time in accordance with the aforementioned Decrees, shall not for the future enjoy any right to be substituted for the Typical Edition (3).

Some readings not found in the present Missal text have been restored in order to secure a better restoration of the form of the Chant. In an audience granted, 14 March, 1906, to His Eminence the Cardinal Pro-Prefect of this Sacred Congregation, the restoration of these readings was expressly approved and prescribed by the Supreme Pontiff, and is to be absolutely observed in future editions of the Graduale (4).

luxta tenorem quoque utriusque Decreti suprascripti, ad eos tantum editores seu typographos, quibus id a Sede Apostolica conceditur, pertinet privilegium evulgandi eumdem Cantum, qui, quum sit vetus Ecclesiae Romanae patrimonium, eiusdem prorsus extat proprietas. Cautum est insuper, ne quid quovis praetextu editores praesumant addere, demere aut mutare, quod ipsius Cantus integritati atque uniformitati discrimen inferat. Qualiscumque igitur Editio Cantus gregoriani ad usum liturgicum destinata, ut sit legitima, et ab Ordinario queat permitti, debet esse typicae huic omnino conformis, quoad ea praesertim, quibus sive in praefatis Decretis, sive in alio diei xix Februarii anni 1906 specialiter provisum est.

Contrariis non obstantibus quibuscumque. Die vii Augusti 1907.

L. * S.

Since the said Chant is an ancient patrimony of the Roman Church, and is therefore its property, the privilege of publishing it pertains alone to those publishers or printers to whom it is granted by the Apostolic See, in accordance with the terms of both of the aforementioned Decrees. Publishers are, moreover, cautioned not to presume, under any pretext whatsoever, to add, subtract, or change anything in such manner as to endanger the integrity and uniformity of the Chant itself. Any edition, therefore, of the Gregorian Chant destined for liturgical use must, in order to be legitimate and to receive the Ordinary's authorization, conform absolutely to this Typical Edition, especially in respect of the special provisions of the aforementioned Decrees or of that of 19 February, 1906.

Anything to the contrary notwithstanding. The seventh day of August, 1907.

S. Card. CRETONI, *S. R. C. Praefectus.*
✠ D. PANICI, Archiep. Laodicen., *Secret.*

II. COMMENT ON THE DECREE.

(1) The Decree of 14 August, 1905, is found prefixed to the various publishers' editions of the Vatican Kyriale. For text and translation of this Decree, as also of that of 11 August, 1905, see CHURCH MUSIC for March, 1906, pp. 250-256.

(2) This Commentary on the character of the Vatican Edition (*De ratione editionis vaticanae*) is found prefixed to the Vatican Graduale. In it the members of the Vatican Commission who had the work in charge give an account of their labors in its preparation.

(3) We are reminded of the previous legislation:

> Ordinaries should everywhere endeavor to have all books containing the liturgical chant which have been published up to the present time, with whatsoever pontifical privilege they be clothed, or with whatever approbation recommended, gradually, but as soon as possible (*sensim sine sensu, quamprimum tamen*), removed from the churches (including those of the Regular clergy) which follow the Roman rite; in such wise that only those liturgical books containing Gregorian chants be used which have been composed according to the aforementioned rules, and which conform wholly with this typical edition (*Decree of 14 August, 1905*).

In contrast with these words, which permitted a continued use, for a time, of certain other editions (or "until the backs wear off," as one critic phrased his understanding of the decree) the present Decree appears to declare in the words *hic et nunc* that the period of toleration of any other edition is now ended. We should be pleased to learn whether our interpretation is too rigorous, and whether—at whatsoever expense of money and trouble—other editions must *hic*

et nunc, and not *sensim sine sensu, quamprimum tamen*, be replaced by the present Vatican edition.

Just as S. Pius V gave the Breviary and Missal as corrected and restored by himself to the Universal Church, and made its use obligatory, and published it in such a manner that no one thenceforth could use any other Breviary or Missal: so does the Holy Father propose for obligatory use to all the churches following the Roman rite this Roman Graduale. . . . Therefore all Graduals, or books excerpted from the Graduale, whether ancient or recent, which have been in legitimate use up to the present, will not be used by any one who wishes to be a devoted son of the Roman Church; in order that, as soon as possible, the genuine Gregorian chant happily restored by our Holy Father, Pope Pius X, may be heard everywhere in the churches.

And certainly one of the most cogent and facile illustrations of the note of *catholicity* of the Church of Christ is the sacred Liturgy celebrated everywhere throughout the earth.

The Liturgy comprises three elements: (*a*) the sacred *text* of the divine praises and of the prayers; (*b*) the *ceremonies* of the sacred rite; (*c*) the *melody* to which the sacred text is set. But since the Roman Pontiffs have prescribed a unique collection of the texts (Breviary, Missal), and a single method of carrying out the sacred rites (Ceremonial, Ritual), it was in every way desirable that there should also be a single collection of the chants to be used . . . (*Ephemerides Liturgicae*, September-October, p. 528).

(4) The sacred text as sung by the chanters will therefore be at times different from that read at the altar by the celebrant, since it was not thought advisable to order the substitution of a new Missal merely to gain a material conformity in the chanting and the reading. For the present, the Missal we now have remains intact with respect to its text, although at some future day the Missal also will assuredly be revised thoroughly, and the exact conformity with the Graduale will then be obtained.

THE VATICAN CHANT IN THE MISSAL.

I. Melodic Changes and Additions.

AS remarked above (4), there will be found in the Vatican Graduale certain changes made in the Latin texts, in order to permit of a better restoration of the traditional Gregorian melodies. These textual changes will not, however, be embodied in the Missal, whose text will remain henceforth [1] as it is at present in the latest typical edition of the year 1900. A number of changes in the melodies found in the Missal, however, have been made by the Vatican Commission. These melodic changes have been comprised in the *Cantus missalis Romani*.[2] Some have already appeared; [3] the others have reference to the chants proper to the

[1] Or until some uncertain future, when, doubtless, it will be revised in order to bring it into perfect correspondence with the texts of the Vatican Graduale and of the Breviary offices—when these shall also be revised.

[2] Romae: Typis Vaticanis, 1907.

[3] *E. g.*, the melodies of the intonations of the Gloria, the Credo, the Asperges, the Vidi Aquam, and those of the Ite missa est, Benedicamus Domino—all of which are in the new Kyriale of 1905; the variations from the Missal melodies found in the *Toni communes* recently issued; together with certain chants of the Proper of the Season as found in the new Graduale.

Missal, and include some slight variations in some of the Prefaces (together with the addition of a more solemn tone of the Preface, of a highly elaborate melody), in the chant of the prayers of Good Friday, and of the *Praeconium paschale*.

Henceforth no publisher is permitted to print or publish an edition of the Missal containing the melodies in use hitherto, but must insert the new melodies, according to the scheme found in the new *Cantus missalis Romani*. Some of the new melodic forms are to appear in the places assigned in the present Missal to the chants hitherto in use, while some are to be placed in an Appendix. It is unnecessary to be more detailed and specific in this brief notice which we give, as to the precise character and extent of the changes; but it is necessary to call attention to the following Instruction issued by the Sacred Congregation of Rites with respect to the introduction of the changes into the Missal.

II. From the *S. C. R.*, 8 June, 1907.

1. Dating from this day, the proofs containing the new typical chant of the Missal are placed by the Holy See, without special conditions, at the disposal of the publishers, who can no longer print or publish the chant of the Missals in use at present.

2. The new typical chant must be inserted, in the new editions, exactly in the same place as the old.

3. It may, however, be published separately, or it may be placed at the end of the older Missals which are at present in print, and in both of these cases may bear the general title: *Cantus missalis Romani iuxta editionem Vaticanam.*

4. The Tract *Sicut cervus* of Holy Saturday must hereafter be printed with the words only, without chant notation.

5. The intonations or chants *ad libitum* (Asperges me, Gloria in excelsis, and the more solemn tone of the Prefaces) must not be placed in the body of the Missal, but only at the end, in the form of a Supplement or Appendix; to them [the *ad libitum* intonations or chants] may be added, either in the Missals or in separate publications of the chanted parts, the chants of the *Toni communes*, already published in the Graduale, which have reference to the sacred ministers.

6. No change is made in the words of the text or in the rubrics, which therefore must be reproduced without modification, as in the last typical edition (1900).

Rome, Secretariate of the S. Cong. of Rites, 8 June, 1907.

✠ D. Panici, Archbishop of Laodicea, *Secretary*.

THE "OSSERVATORE ROMANO" AND THE CONGRESS OF PADUA.

THE important Roman journal named above, in its issue of 19 July, commenting on the recommendations of the Congress of Padua concerning the use of the Rhythmical Signs,[1] will not concede the Paduan distinction between

[1] *Cf.* Church Music, Sept., p. 340.

editions *ad instar editionis vaticanae* and private editions, and declares that all editions of the liturgical chant are, and are to be, *ad instar*, in the sense that they should reproduce the melodies of the typical edition without adding, subtracting, or changing anything, according to the prescription of the S. Cong. of Rites in the decree of 14 August, 1905; and that there exist, and will continue to exist, private editions, in the sense that each one of these private editions remains (from the typographical and commercial point of view) the property of the respective publishers. In the introduction of supplementary signs, moreover, publishers must follow the rules formulated in the decree of 14 February, 1906, and must see to it that the integrity of form of the notes used by the Vatican edition shall not be disturbed. The decree was not retroactive, however, and permitted such editions as had been printed to remain in use, while new impressions must conform to the rule.

Writing in the *Rassegna Gregoriana* for July-August (col. 320), "L. R." comments upon the words of the *Osservatore* as follows:

The *Osservatore* confirms fully the lawfulness of the rhythmical editions, or those with "supplementary signs." It directs attention, however, to the rules laid down for publishers by the Sacred Congregation of Rites in the decrees of 14 August, 1905, and 14 February, 1906, to the effect that "the said signs should never be of such a nature as to make dissimilar such notes as in the typical edition have the same form." But since the decrees had no retroactive force, the editions issued previous to them were not prohibited, even if perchance they contained some such signs.

The distinction suggested by the Congress of Padua between editions *ad instar* and "private" editions is not accepted by the *Osservatore*, on the ground that all editions may be considered *ad instar*, since they all must reproduce the melodies of the typical edition, *nihil prorsus addito, dempto, vel mutato*" (nothing at all having been added, taken out, or changed). On this point the *Osservatore* takes a broader view than the one expressed by the Congress, declaring that only the typical edition actually printed by the Vatican—the Vatican Edition, strictly so-called—admits of no supplementary signs; they are lawful in any edition *ad instar* of the Vatican when the proper precautions are taken to keep within the limits set by the decrees above mentioned. Furthermore, each and every reproduction of the Vatican Edition may be considered a "private" edition in the sense that each one, from the typographical and commercial standpoint, is the property of its respective publisher.

In reality the distinction proposed at Padua was intended to be, and thought to be, a satisfactory solution of the question; it had the merit also of bringing within its scope the transcriptions into modern notation, which cannot be put on the same plane as the Gregorian and rhythmical editions. Besides, it was in conformity with what was the constant practice of the Sacred Congregation of Rites ever since the days of the Medicean edition. Even then it was never permitted to add anything to the official and typical edition, although it was always considered lawful to prepare private editions containing particular indications necessary to aid the singers.

But now that no distinction is to be made between the various possible particular editions (whether complete in themselves and in every respect in conformity with the typical edition, or only excerpts, manuals, etc.), and that only the edition printed by the Vatican is to be regarded as typical, the restriction placed on the use of signs by the Congress falls to the ground; *with proper precautions* rhythmical signs may be introduced into any reproduction of the Vatican Edition.

CONGREGATIONAL SINGING OF THE CREDO.

WE commented at some length in these pages (Sept., pp. 339-340) on the recommendations of the Congress of Padua with respect to the participation of the faithful in the liturgical singing, especially in the very appropriate chant of the Credo. We venture to solicit renewed interest in this suggestion, in view of the beautiful comment found in the *Rassegna Gregoriana* (July-August) on the subject. Having first quoted the letter *in re* of Don Perosi to the president of the Congress, and the action thereon of the Congress, the writer continues:

There is no need of insisting on the peculiar fitness, not to say utility, of having the entire congregation present at Mass participate in the singing of the Credo; the beauty, the spiritual efficacy, of such a union of the faithful in one common profession of faith cannot be brought into doubt. From the artistic standpoint the singular beauty and irresistible power of hymns sung by the whole congregation is well known; the *Te Deum* as sung by all present in St. Peter's at the conclusion of a pontifical function offers a conspicuous example.

The simple, almost syllabic character of the Gregorian melodies for the Credo shows that they were intended for the congregation; they call for just such a manner of execution, in the same way as any musical work calls for the instrument, or other musical means of expression, for which it was originally written. Whenever possible, then, the Credo should be sung by all those who are assisting at the Holy Mysteries.

Of the four melodies contained in the Vatican Kyriale it would without doubt be desirable to bring into general and constant use the first—the authentic tone. Its great simplicity, composed as it is of a restricted number of continually recurring cadences, place it on the same plane of difficulty as the well-known *Te Deum*, which, especially in Italy, is sung by the people. Its limited compass assures the possibility of its being well sung by any congregation. We cannot but recognize, however, that the melodies of the *Missa de Angelis* have met with especial popular favor, and for that reason are already known to many of the faithful. Not wishing to prejudice in the slightest way so important and useful a work both of musical education for our people and at the same time of religious practice, we believe it better to select for congregational use the *de Angelis* Credo, despite the fact that in comparison with No. 1 it has less esthetic value and that its compass is a trifle large.

Another artistic question of no light moment, in relation to the congregational singing of the Credo, is the composition of Masses in modern music. At the risk of being considered rash, we confess that the Credo, esthetically speaking, has always been a rock of insurmountable difficulty.

The text is long and composed of detached verses of very different nature; now strictly dogmatic, now suggesting the most tender lyricism, it may be set to music either in as many distinct divisions, differing musically from the other and easily separable; or as one whole, difficult to fuse and of a form rarely attainable with clearness and esthetic efficacy. Even the great masters of old seem to have found it an obstacle to their powers. Considering the text of the Credo and the form in which it is usually treated, it is impossible not to see something of a strain in the result: so many separate verses forced to constitute one musical piece.

Treating the Credo in such a way that the Gregorian verses sung by the congregation alternate with those sung in figured music by the choir, the profession of faith in the Mass returns to its true and natural form, and, if the musical setting be of the proper kind, a form which does not include unity any more than was done in the Golden Age of sacred music when the *Te Deum* and the *Magnificat* were often sung in this manner.

The initiative taken by the illustrious Maestro of the Sistine Choir will cause no wonder to those directors of Scholae Cantorum who are acquainted with the custom in Germany of singing the Credo in Plain Chant and leaving some of the more prominent verses to be sung in polyphony by the choir. On two solemn occasions recently [1] the papal choir sang the Credo in this way and we hope other composers will follow the example set by Don Lorenzi Perosi, who, after so many triumphs in the field of oratory, has returned to the music of the Liturgy, we hope, with all his genius, all his activity, and all his enthusiasm.

Notes.

At the great Eucharistic Congress held at Pittsburg, Pa., 15, 16, 17 October, a beautiful and cogently-reasoned paper on Congregational Singing was read by the Rev. John M. Petter, S. T. B., of St. Bernard's Seminary, Rochester. Such a plea made before so large and devoted a body of priests can not fail to produce much fruit in good time. Meanwhile, since the appeal was made specifically to the clergy rather than to the lay musician, and presented the question from the point of view of the sanctuary, the elaborate plea will be given the widest publicity in the pages of the December issue of the Ecclesiastical Review, and will probably be printed also in the records of the Congress. In this way it ought to reach all those whose especial interest it is to forward the reforms desired by the Holy Father.

"But," asks Father Petter, "how shall the end, so desirable in itself, so ardently desired by the Father of the faithful, be attained? Circumstances differ from place to place, and consequently no fixed method of procedure could be advocated for all. To insure success, however, a few things will be universally indispensable. Among these the first and most important is a real will and a strong determination to do what the Holy Father prescribes. Mere velleity is worse than useless. Secondly, the congregation must be liturgically instructed by sermons and conferences, so that they will understand the beautiful prayers in which they are to participate. An exposition confining itself to external forms, as, for example, that the Kyrie is followed by the Gloria, that after the epistle the choir sings the gradual, would be altogether inadequate; the texts themselves

[1] On St. Paul's Day, 30 June, in the Basilica dedicated to the great Apostle, and in the Sistine Chapel, 9 August, the anniversary of the coronation of Pius X. The suggestion of singing the Credo in this style was made at the Congress of Padua in the early part of June. Of course, in the short time that intervened between that and the two occasions mentioned, it was not to be expected that the congregations could be prepared to actually take part in the singing—especially when we consider the nature of the congregations that usually assist at functions of this kind. Recourse was had to seminarists, and we note with pride that the Gregorian verses were sung by the students of the American College, under the direction of Mgr. Antonio Rella, vice-director of the Sistine Choir. The singing of the students was such as to reflect great credit on themselves and to elicit words of praise and encouragement from all present.

must be read and their meaning brought into relief. A third condition is a competent choirmaster. A knowledge of secular music does not imply a knowledge of church music, neither does a knowledge of figured music imply a knowledge of the official chant of the Church."

The simple truth thus clearly stated is, unfortunately, not everywhere recognized, and in many places where it is recognized as a truth its importance is scarce realized, or else the proper measures to be taken as a consequence of this truth are not sufficiently obvious. Father Petter calls attention to the desire expressed in the *Motu proprio* that efforts be made to inaugurate and maintain, in the best way possible, higher schools of sacred music; for, as the Holy Father truly says: "It is of the utmost importance that the Church herself provide for the instruction of her choirmasters, organists, and singers, according to the true principles of sacred art." Hereupon the reverend author remarks that: "Of such schools as are here mentioned, we have at present two in this country. Besides these schools, splendid opportunities for learning especially the Gregorian chant are afforded by various summer schools and courses of lectures, amongst which the courses given by the Benedictines of Conception, Mo., both in their own home and elsewhere through the country, are deserving of special mention."

Amongst the other practical means at the disposal of the clergy, mentioned in the excellent address, we venture to transcribe (with becoming modesty, however) the following:

Additional help will be afforded the choirmaster by our excellent review known as "CHURCH MUSIC" (Dolphin Press, Philadelphia, Pa.). This publication, of which as Catholic Americans we can rightly be proud, viewed scientifically, fully satisfies the needs of our country; viewed practically, yields to none issued in any language. It is a review which ought to be on the desk of every priest who has the responsibility of a choir, and in the hands of every choirmaster and organist in the country.

Effective helps might also be found, the address argues, in a choir "well-grounded in the chant of the Church" and in a well-trained body of school children placed among the congregation. The second of these helps would require that the chant be taught in the parish schools—a "point that need not be insisted on. Time for the subject will be gained by putting out the numerous silly songs and hymns, so-called, which hitherto have so frequently made musical cripples of the children. In the last remark we do not, of course, refer to such hymns in the vernacular as are musically and theologically sound, the use of which cannot be too highly recommended for both church and school."

What can really be accomplished where zeal and knowledge are combined, is shown in the interesting incident with whose narration the address closed:

On one of his musical peregrinations some months ago the writer wended his way to a suburb of one of the large towns belonging to a diocese not a long journey distant from the one whose hospitality we at this moment enjoy. The fame of the glory of God's house in that place had reached his ears, and he was intent, seeing and hearing, to judge for himself.

The hour for the renewal of the Holy Sacrifice had just struck. Within the holy of holies were assembled the celebrant and his ministers, and, as in humble prostration at the foot of the altar they received the blessed waters of purification, there ascended from every heart and every mouth throughout the vast congregation the prayer: "Thou shalt sprinkle me, O Lord, with hyssop, and I shall be cleansed: Thou shalt wash me, and I shall be made whiter than snow. Have mercy on me, O God, according to Thy great mercy." It was a supplication that they be made worthy of witnessing the re-enactment of the scenes of Calvary. After the chanting of the introit by a choir of boys, once more the entire congregation besought mercy of the triune God. Then followed the "Angelic Hymn," in which priest and people united in proclaiming, as did the angels on the eve of the first Christmas: "Glory to God in the highest, and on earth peace to men of good will." To the writer it seemed as though he had been transferred to another, a better age. Was it not the age of the confessors and the martyrs? The same devout faith, the same august Sacrifice, the same heavenly song of the Spouse! Who shall give us that it be everywhere and always thus? "Who is he, and we will praise him? for he hath done wonderful things in his life" (Ecclus. 31: 9).

Some time ago a committee was appointed in Rome for the purpose of erecting a monument to Giovanni Pier Luigi da Palestrina in his native town. The committee consists of persons prominent among the Roman aristocracy, members of the Roman Academy of St. Cecilia, and several noted Italian and foreign musicians, with Don Luigi Barberini, Prince of Palestrina, at its head.

A subscription has been opened in favor of the projected monument and an appeal sent out to all musicians, choirs, and musical institutes in general. Those who contribute at least a hundred francs (twenty dollars) will be honored by having their names inscribed on the base of the monument itself.

Among those who were present last August at the Appuldurcombe Summer School was Dom Waedenschwiler, O. S. B., of Mount Angel, Oregon. Readers of CHURCH MUSIC will recall with pleasure his beautifully expressed "Plea for Progress" in its September issue, 1906, and will be interested to learn his opinion of the singing of Plainchant at Appuldurcombe, given in a letter to the *Tablet* (7 Sept.) describing the session held in that now famous abbey:

The chant of the monks is so indescribably sweet, devout and truly artistic without ever becoming obtrusive, and the soft undulations of sound which fill the church are so enchanting, although never effeminate, that it is impossible to hear this music and resist its spell. If no other advantage were offered at the Appuldurcombe Summer School than this practical demonstration of how to sing the traditional chant, it would amply repay the students for all pecuniary sacrifices and inconveniences of travel. The truly solemn chant of the Solesmes monks is an object-lesson which can nowhere else be had in that perfection and which is the best proof for the correctness of the views of that famous champion of the Solesmes school, Dom Mocquereau, on the question of rhythm in Gregorian Chant.

The tribute of deep acknowledgment to Dom Eudine, in the course of this letter, is one which everyone who has attended the similar sessions held in past years at the abbey will thoroughly appreciate and heartily echo. Dom Eudine's exhausting office of lecturer at the Summer School has been, however, only a small part of his fruitful labors in behalf of the Chant. He has also given a course of lectures in London, under the auspices of Mr. Terry, the choirmaster of Westminster Cathedral; and in addition to his constant work assisting Dom

Mocquereau in the production of the elaborate and fundamental course on Gregorian Rhythm now appearing serially in our pages, his pen contributed also to CHURCH MUSIC the two excellent articles the "Haec dies" and the "Gaudeamus omnes" (March and June, 1906).

There is a highly interesting article in the London *Tablet* (5 October, 1907) on "Plainsong in a Scottish Church" which illustrates how much can be done with restricted means—both financial and musical—if zeal for the restoration of decorous music to our church services be according to knowledge. The Catholic population of Musselburg, near Edinburgh, comprises only 1200 Catholic souls—about a fifth of the number which is considered appropriate for a moderately large Catholic parish in our American cities. The people belong exclusively to the working-class, which is not generally considered to have many opportunities for a training in music. Doubtless the only redeeming feature, so far as musical possibilities are concerned, is the Catholic school, with about 300 children taught by nuns. But the pastor is a man of energy and of enlightened zeal. In building his church three years ago, he made provision for the future service of a chancel choir, and for an organ in the tribune. This is the architectural setting for the Plainsong services—for the pastor wisely eschews Polyphony, on the principle that such restricted musical means as are at his disposal could not provide a satisfactory rendition of both Polyphony and Plainchant. But what has he been able to do?

The work of training the chancel choir and the congregation generally began a few months before the blessing of the church, the congregation being taught to sing the responses at Mass and the Benediction service, while the boys of the chancel choir, and about forty of the congregation, men and women, were taught the Common of the Mass, certain antiphons and motets in keeping with the various feasts. For this, the priest in charge, the Rev. Father McGettigan, was indebted to Dom Gregory Ould, O. S. B., of Fort Augustus, who took, and continues to take, great interest in the music of the church.

The pastor carries on the work thus begun by Dom Ould. With two or three practices a week the music for Sundays is well rendered, and is even varied to suit the feasts and seasons of the year.

The choristers consist of twelve boys, ranging from ten to fourteen years of age; two of them act as cantors at Mass and Compline, the present cantors being each twelve years old. They have acquired a facility in pronouncing Latin, so that about fifteen minutes on Saturday afternoon is all they need to enable them to sing with ease the Proper of the Mass, which of course they do to a psalm-tune. It has sometimes happened that the organ was not available to give the note, and they have taken their own note in the Proper of the Mass and in the Psalms, etc., of Compline with wonderful confidence and correctness. It is a common thing to hear Compline sung in this way from first to last without feeling the want of the organ.

The method of training the boys is simple but effective:

The words of each new piece are translated and explained. Then they are carefully pronounced and repeated until a fluency is acquired. The melody now is taken up, but by itself

alone. Special attention is devoted to the rhythm, in which the rhythmical signs of the Solesmes books are invaluable. When the melody has thus been mastered, it is then joined to the words, and in a brief space the whole is rendered fluently.

Chorister boys have (thought Father Boyton in "Sixes and Sevens"), like the famous horse of anecdote, only two faults: first, they are hard to get; secondly, when you have got them, they aren't worth the trouble of getting. How does Father McGettigan get his boys? The paper does not tell us; but we surmise that he gets them from the little Catholic school. When he has "got them", they are, very clearly, worth all the effort at getting them. But how does he keep them? This is often considered a burning question. His method here seems to be as simple as that which he pursues in training them:

At the end of Mass and Compline, the choristers file into the priest's vestry and await in silence what he has to say to them, words of praise or words of censure. . . . If there has been apparent carelessness in singing, in ceremonial, or want of reverence, they are fined. There are twelve little banks of the shape of letter-boxes in the priest's vestry. If all the choristers have given satisfaction, *one penny* is placed to their credit in the bank in their presence. If any or all have not given satisfaction, they are deprived of their reward. At the end of the year, usually at Christmas time, the bank is opened and its contents distributed.

In purchasing power, a penny would nearly correspond with our 5-cent piece. In the improbable event of every one of twelve choristers meriting "praise" every Sunday of the year, the total expense of such a method of remuneration would be very slight, indeed.

Publications Reviewed.

Méthode Complète Du Chant Gregorien. (Solfège, Théorie et Pratique) d'après les Principes de l'École de Solesmes. A l'Usage des Séminaires et Maisons d'Enseignement. Par D. Grégoire M. Suñol, O. S. B., Moine de Montserrat. Deuxième édition notablement perfectionnée. Traduction avec Préface et Table Analytique, par D. Maur Sablayrolles, moine français de la même Congrégation. Tournai (Belgique): Société de Saint Jean l'Évangéliste, Desclée & Cie. 1907. 252 pages.

This *Complete Method of Gregorian Chant* contained, in the preface to the first edition, a letter from Dom Mocquereau to the author, giving the fullest approbation to the work as reproducing, with precision and clearness, the teaching of the School of Solesmes. Contenting himself with this splendid tribute, the author adds nothing to it; but the translator into French has nevertheless thought it desirable to prefix a preface (10 pages) in which he might testify to the excellent practical results achieved in the use of the work both by himself and by others, and might also pay his tribute of profound admiration to the long-continued zeal and wide scholarship of the Very Rev. Dom Mocquereau and his collaborators, which have resulted in a consistent, clear, practical, learned

and wholly satisfactory theory and practice of Gregorian rhythm, and thus have made possible the writing of the present work, which, in its theoretical and practical treatment of rhythm, is nothing but "an analysis, pure and simple, of the seventh volume of the *Palćographie Musicale*."

The volume offers a complete course in the Chant, including everything pertaining to the theory and the practice of the Chant desirable for students in the beginning of their training, as also a treatment of the allied questions of voice-training, Latin pronunciation, and Gregorian accompaniment. The chapter on Rhythm (40 pages) is especially full in its treatment of that most important subject. An Appendix gives three documents of present-day interest: (a) the *Avis* of the Bishop of Verdun to his clergy concerning the adoption of the rhythmic signs in that diocese; (b) a *note* in the *Semaine Religieuse* of Poitiers (April, 1906) referring to the adoption of the Solesmes Vatican Kyriale in that diocese; (c) the letter of the Bishop of Verdun to the Abbé Tourte.[1]

The volume is beautifully printed and abounds in musical illustrations in both medieval and modern notation.

CATHOLIC CHURCH MUSIC. By Richard R. Terry, Organist and Director of the Choir at Westminster Cathedral. London: Greening & Co., Ltd. 1907. 216 pp., 8vo.

The subject-matter, the authority of the writer, the practical helps furnished, the interesting style of composition illustrated by the book—all combine to make this volume a welcome contribution to the fast-growing literature of the reform movement in Church music.

The matter is divided into four Books, of which Book I gives the *Motu proprio* of Pius X in full (in English) together with a summary of the past legislation on Church music. Although the *Motu proprio* has already appeared in full in the various Catholic journals, in diocesan and publishers' catalogues, and in the *Manual of Church Music* (Dolphin Press), its inclusion here is not superfluous, in view of the many misapprehensions which still obtain in certain quarters respecting the provisions of that famous document. It was also a good idea to include the treatment of Legislation as found in the decrees of Councils and of Popes, in the rubrics of the Missal, in the *Cæremoniale Episcoporum*, and in the decrees of the S. C. of Rites. With respect to this rather extensive body of past legislation, however, it might be pointed out that, while it is of highest importance and, in its present form as found in condensed fashion in the present volume, interesting as well, the legislation is so varied both in time and in subject-matter that a summary of it (well arranged and clearly condensed) such as is found in the *Manual of Church Music* already published, would have proved additionally of greatest practical service to choirmasters, who (we fear) will plead lack of leisure for the task of digesting into a practical help so great a mass of fragmentary legislation. Thus, Benedict XIV is found (p. 23) forbidding "trumpets (*tubas*) . . . flutes and piccolos (*fistulas, fistulas parvas*)" in church, and the S. C. R. (p. 37) is found permitting the use of trumpets and

[1] *Cf.* CHURCH MUSIC, July, 1907, p. 306.

flutes (with permission, in each case, of the Ordinary). It would have proved interesting to include in the body of legislation presented in the volume the formal sanction bestowed by the S. C. R. (26 Jan., 1664) on the prohibition by St. Charles of any other instrument than the organ in any church of the archdiocese of Milan. The legislation of the Church, as presented chronologically by Mr. Terry, is undoubtedly interesting as showing the attitude of the Church toward the question of Church music; but a well-digested summary would have proved more practical for the busy choirmaster.

Book II is "Critical and Historical," and deals with these topics: Church Music as a Convention, Essential Fitness of the Old Music, Plainsong, Polyphony, Modern Music, The Liturgical Offices, the Present Position of Catholic Church Music in England. The first two of these chapters are well treated; and one will not begrudge, either, the space given (four pages) to the verdict of a non-Catholic critic (Mr. John F. Runciman) in the London *Morning Post* on the question of appropriate music for the Catholic Church. The next chapter, although brief, is comprehensive, and is justified in its insistence on the importance of musical paleography among the subjects included in the proper study of plainchant. The other chapters (especially that on the Liturgical Offices) are also very good.

Book III is entitled "Practical," and treats the following topics: the Pronunciation of Church Latin (the "Italian" method is given), Forming a Choir, Training a Choir, A Choir in Being, Music for the Choir, the Organist, the Choirmaster, Congregational Singing. While all these topics are briefly treated (36 pp. are devoted to the Book), they are nevertheless well presented in suggestive fashion, and will give the choirmaster the point of view which he should take.

Book IV is entitled "Complete Guide to All Musical Functions" (pp. 124-148). The author acknowledges indebtedness for it to Monsignor Wallis, Master of Ceremonies for the Diocese of Westminster—and thus it illustrates the ceremonies from the combined standpoint of the rubrician and the musician.

Book V, "Retrospective," deals with the English School of Church Music, and the Fate of English Church Music at the Reformation.

An Appendix contains a List of Music Suggested for General Use in Choirs (pp. 201-213) and a note on "English Post-Reformation Composers."

It will be seen, from the above statement of the contents of the volume, that it covers the ground sufficiently well for a practical manual of the new church music movement, and that it merits the encomium passed upon it by Archbishop Bourne in a letter to the author: "You will by means of your book be able to give to other Churches that guidance and direction, the admirable fruits of which are so well known to all those who frequent the Metropolitan Cathedral."

PRACTICUS.

RENNER, JOSEPH JUN., Op. 63. Missa (V) defunctorum facillima, cum Sequentia Dies irae ac responsorio Libera, ad chorum unius vocis mediae (ambitus *ut-mi*) comitante harmonio (vel organo). Edizione Marcello Capra No. 1077. (20 pp.)

A very easy but satisfactory Requiem Mass (with the sequence "Dies Irae"

and the responsory "Libera") for one voice, with accompaniment of organ or harmonium. The range is from C below the staff to E on the fourth space. Either limit is attained but very rarely, the range being practically an octave from D to D; and the amount of melodic variety obtained is therefore surprising. The accompaniment of course helps most largely to attain this effect, and to avoid monotony; but the melodic character itself has much variety, although the movement is uniformly solemn and little advantage can be found in rhythmic changes.

Mondo, M. Op. 4. Tantum Ergo ad chorum trium vocum virilium (T. I., T. II., B.) comitante organo. Edizione Marcello Capra No. 158.

While polyphonic in character, the composition is quite easy to master and to render with good effect. The musical treatment of the text is highly devotional.

Pagella, J., Presb., Op. 53. Cantantibus Organis. Responsorium in festo S. Caeciliae, ad chorum quatuor vocum virilium comitante organo. Edizione Marcello Capra N. 1121.

The harmony is often happily suggestive of the quaintness of the medieval modes, although really modern throughout. The treatment is polyphonic, aided by interesting interludes of the organ. The work would require a capable, well-trained quartette and an organist able to recognize the necessity of great dynamic restraint in an accompaniment which is ornate and flowing but which must necessarily be a subdued and quiet background to the voices. The first tenor is throughout pitched high, and attains several times to A-flat.

Organo-Armonio: Frescobaldi Album. Edizione riveduta e corretta dal maestro Angelo Balladori. Milano: A. Bertarelli & Co. N. 3330. (28 pages).

To begin with what usually concludes a review-notice, one is pleasantly prepossessed by the moderate price of L. I, 50 (about thirty cents of American money) for a collection of organ music of 28 oblong pages, comprising a revised and corrected collection of compositions by Girolamo Frescobaldi (1583-1644). The collection includes: Preludio (*Allegretto*), Ricercare (*Moderato*), Allegretto, Preludio (*Lento*), Toccata (*Adagio, più lento, più mosso, grave*), Finale (*Allegretto moderato, più allegro*), Allegro, Moderato, Andantino, Allegretto-Pastorale, Postludio (*Andantino*), Andante Espressivo, Allegretto, Ricercare (*Allegro*), Finale (*Mosso*).

The editor writes a brief foreword, giving some details of the life and art-work of Frescobaldi, who has been called "the most distinguished organist of the seventeenth century," and whose "compositions give us a high idea of his powers." This estimate is also that of the editor: "Come contrappuntista il Frescobaldi è insigne, e lo provano luminosamente i suoi *Madrigali* a 5 voci, le *Fantasie*, i *Ricercari* e le *Canzoni*, le *Toccate*, gli *Inni*, ecc. ecc., e come organista riuscì eminente, tanto da essere proclamato principe degli organisti come esecutore e come insegnante." The editor concludes his foreword with a hope

expressed that the present excerpts—only the smallest gleanings in the vast field of the composer's music—will make him popular with all those who wish to tread a correct pathway toward classical music for the organ.

One of the most interesting pieces in the collection is the Postludio (*Andantino*), page 22, which uses as a *canto fermo* the *Ite missa est in dominicis infra annum* (of the Mass *Orbis Factor*). It would be interesting to have a note of the editor explaining why he thought it advisable to print the one and same composition first as an Andante Espressivo (pages 23, 24) in four-two time, each half-note = 72; and then reprint it as a Ricercare (*Allegro*) in two-two time (pages 26, 27), with the half-note = 92. Typographically, the general appearance is pleasing; but occasionally (e. g. pages 2, 19, 21) the pages appear blurred, partly due, possibly, to imperfect lithographing, and partly to imperfect impression. Perhaps this may explain the absence of the dot after middle C in the sixth measure of the Ricercare (page 2)—an intricate and skilful piece of work, by the way, but quite arid. P. T.

Walçynski, Franciscus, Canonicus Tarnoviensis. Op. 81. XII Praeludia pastoralia (Christus natus est pro nobis—Venite adoremus!) organo vel harmonio pulsanda. Edizione Marcello Capra, No. 1109. (18 pages).

These Christmas preludes are pastoral in theme and treatment—the simple piping of the shepherds fashioning the musical thought of the author. There is sufficient melodic variety, despite the almost inevitable sameness of treatment made necessary by the twelve essays in pastoral style. It is not easy to write even one successful *pifa*; but the author is not quite so simple in the thematic idea as was Haendel, or as was Gounod in his drone accompanying the opening measures of the Gloria of his "Sacred Heart" Mass. In No. X the author's theme is so very like the beginning of the Prayer in *Zampa* that one feels a sense of shock at the sudden discontinuance of the theme—an unfortunate similarity in other ways, as well. The pastoral suggestiveness is especially good in the last two staves, page 13, and in the first three staves of page 15. The twelve preludes are all very easy, and commend themselves for this reason to beginners. In some few places the engraver may be at fault; for instance, the trilled B (instead of C) in the third last measure of page 5; and the D (instead of B) in the fourth last measure of page 4. Some harmonic progressions are unnecessarily harsh at times, and suggest that the author wrote hurriedly and did not revise with sufficient care.

Amatucci, P. In Festo Immaculatae Conceptionis B. M. V., Proprium Missae ad chorum unius vocis mediae, comitante harmonio vel organo. Edizione Marcello Capra, No. 261. (7 pages).

This is the Proper of the Mass of the Immaculate Conception, set to very simple melodies, probably for the use of choirs unable to prepare the plain chant of the Proper. While consulting for such a need as this, and therefore commendable, the melodies suffer in comparison with the plain-chant setting, which is really more melodious and satisfying. However, the harmonization is throughout full, flowing, satisfying, and easy to render on a harmonium.

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